

THE DIAPASON

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DEVOTED TO THE ORGAN

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READY FOR CONVENTION OF N. A. O. IN ST. LOUIS MARKS TWENTIETH YEAR

Four Days Filled with Recitals, Trips,
Etc.—Harry Goss Custard British
Guest—Prize Composition and
Paper to Be Heard.

Everything is approaching readiness for the twentieth annual convention of the National Association of Organists, which will open with a "get-together" meeting at the Hotel Chase, St. Louis, Mo., on Monday evening, Aug. 22. The following four days will be devoted to the program. Much time and thought have been given to the various phases of that program and the committee feels that it in a measure rises to the occasion of the celebration of the twentieth year of the N. A. O. activities.

The participation of Harry Goss Custard of Liverpool in the program emphasizes the fact that the N. A. O. is very much up to date in the spirit of bringing the old and new worlds nearer to each other. Though Mr. Custard is not coming in an airplane, he will at least be brought to the city which produced the "Spirit of St. Louis."

There are to be recitals during the four days of the convention by American recitalists who no longer need to bow to any competition, and there will be valuable discussions dealing with church service playing and organ building.

Two prize competition awards will be made. The George Kilgen & Son prize of \$500 will be awarded to the successful composer in that competition, and The Diapason prize of \$100 will be presented to the successful writer in that contest. The organ composition and the prize paper will both be heard.

To those who have attended N. A. O. conventions the officers of the association feel that they need say no more; to those who have not, they say: "Come to this one and you will not want to miss another one."

The complete program is as follows:
MONDAY, AUG. 22.

8 p. m.—At Hotel Chase, Kingshighway at Lindell boulevard, registration and get-together.

TUESDAY, AUG. 23.

9:30 a. m.—At Hotel Chase, registration.
10:30—Greetings by the mayor of St. Louis, by Walter E. Wismar, dean of the Missouri chapter, A. G. O., and by Dr. Percy B. Eversden, state president for Missouri of the N. A. O.

11 a. m.—Business meeting. Reports of officers, committees and state and chapter presidents. Election of nominating and resolutions committees.

12:30—At Hotel Chase, luncheon. Informal greetings.

2 p. m.—Leave hotel by automobile, as guests of the St. Louis organists' convention committee, for trip through Forest Park to Washington University.

3 p. m.—Recital by Charles Galloway, organist of Washington University, on two-manual Kilgen organ.

3:30 p. m.—Reading of prize paper. Presentation of The Diapason prize.

4:30—Recital by Marshall Bidwell, A. A. G. O., professor of organ, Coe College School of Music, Cedar Rapids, Iowa, on Kilgen organ.

6:30—At Hotel Chase, supper.

8:15—At Christ Church Cathedral, Eleventh and Locust streets, organ built by the Skinner Company, recital by Arnold Dann, organist, First Methodist Church, Pasadena, Cal.

WEDNESDAY, AUG. 24.

9:30 a. m.—Leave Hotel Chase by automobile as guests of George Kilgen & Son for a visit to the factory at 4016 North Union boulevard.

12:30—At Garavelli's restaurant, luncheon as guests of the Kilgen Company.

3:30 p. m.—At the United Hebrew Temple, organ built by the Kilgen Company, recital by Arthur Davis.

4:30—Playing of the prize organ composition; presentation of the prize of \$500 donated by the Kilgen Company.

6:30—At Hotel Chase, supper.

8:15—At outdoor auditorium in Forest

Recital Programs at N. A. O. Convention

HARRY GOSS CUSTARD, MUS. BAC.,
OXON., F. R. C. O.
"Marche Solennelle," Lemare.
Prelude to "Parsifal," Wagner.
Prelude and Fugue in D major, Bach.
Chorale in B minor, No. 2, Franck.
Fantasia and Toccata in D minor, Stanford.

Berceuse, Vierne.
"Carillon," Vierne.
Larghetto in F sharp minor, Wesley.
Allegro (Symphony No. 6), Widor.

ARTHUR DAVIS.
Sonata No. 2, in D minor, James H. Rogers.
"Dreams," R. S. Stoughton.
Roulade, Seth Bingham.
"Comes Autumn Time," Leo Sowerby.
"La Zingara," from the "Pageant Sonata," H. B. Jepson.
"Carillon," Eric De Lamarter.
Toccata on a Gregorian Theme, Edward Shippen Barnes.

MARSHALL BIDWELL.
Prelude and Fugue in A minor, Bach.
Chorale Prelude, "Herzlich thut mich verlangen," Bach.
Canon in B minor, Schumann.
"Clair de Lune," Karg-Elert.
Sonata in E minor (Scherzo, Interludio and Fuga), Rogers.

ARNOLD DANN.
"Marche Pontificale," from First Symphony, Widor.
Intermezzo, from Second Symphony, Barnes.
Communon, Vierne.
Allegro Vivace, from First Symphony, Vierne.
Two Chorale Preludes ("In Thee Is Joy" and "Hark! a Voice Saith, All are Mortal"), Bach.
"Fantasie Dialogue," Boellmann.
"Carillon," DeLamarter.
Scherzo, from Fourth Symphony, Widor.
Concert Overture in D major (MSS.), Diggle.
"Legend of the Mountain," Karg-Elert.
Prelude in G major, Dallier.

CHARLES GALLOWAY.
Allegro (from Sixth Symphony), Widor.
"Marche Nuptiale," in E major, Gullmant.
Sonata in A minor (two movements), Borowski.
Prelude and Fugue on the name "Bach," Liszt.

Park, municipal opera performance, "The Tales of Hoffman," Offenbach.

THURSDAY, AUG. 25.

9:30 a. m.—At Hotel Chase, joint session with the organ builders, Emerson L. Richards presiding. Greetings and discussion. Round-table, "Singing by the Choir and the Congregation." Discussion led by Christian Hausner, Walter E. Wismar and Dr. Percy B. Eversden. "Are Hymns Worth Preserving as Poems?" Reginald L. McAll and others.

2 p. m.—Leave Hotel Chase for automobile sightseeing tour, visiting various organs en route. Informal recitals by local organists and by Miss Lillian Carpenter of New York.

6:30 p. m.—At the Elks' Club, 3619 Lindell boulevard, supper, with greetings.

8:15—At Scottish Rite Cathedral, next to the Elks' Club, organ built by the W. W. Kimball Company, recital by Harry Goss Custard.

FRIDAY, AUG. 26.

9 a. m.—At Hotel Chase, meeting of the executive committee with state and chapter delegates.

10 a. m.—Business meeting; reports of committees and election of officers.

11 a. m.—Round-table discussion on "The Future of the N. A. O.," Miss Jane Whittemore, president New Jersey state council, presiding.

1 p. m.—Luncheon.

3 p. m.—At Third Baptist Church, Grand avenue and Washington boulevard, organ built by the Kilgen Company, illustrated talk (with piano and organ) on "Adapting Piano Scores for the Organ," Rollo Maitland, representing the American Organ Players' Club. Improvisation of symphony by Mr. Maitland.

5:45 p. m.—At Hotel Chase (on roof garden), reception and farewell supper.

7:30—Illustrated talk on the organ in the cathedral at Liverpool, built by Henry Willis, Harry Goss Custard.

8:30—Greetings from delegates and friends.

HARRY GOSS CUSTARD.



Harry Goss Custard was born at St. Leonards-on-Sea in 1871. He is a great-nephew of Sir John Goss, who was organist of St. Paul's Cathedral, London, from 1838 to 1880. He received his first church appointment at the age of 15 to Christ Church, Blacklands, Hastings, afterward going to Holy Trinity, Hastings, where he remained for eleven years. In 1902 he went to London as organist of St. John's Lewisham, and in 1904 was appointed to St. Saviour's, Ealing, where his weekly recitals on the fine Willis organ were an interesting feature of the musical life of the metropolis.

In 1917 Mr. Custard was appointed organist and master of the music at the new cathedral of Liverpool, also acting as advisor to the committee on the new organ then being built. He was the first English organist to be invited to Freiburg to make records for the Welte Company, and in 1915 he was appointed honorary organist to the Royal Philharmonic Society of London, which post he resigned on taking up his duties in Liverpool. He is a bachelor of music of the University of Oxford, and last year was created an honorary member and fellow of the Royal College of Music.

WILL CONVENE IN CANADA

College of Organists' Annual Meeting Aug. 29 to 31 in Toronto.

The Canadian College of Organists will hold its annual convention in Toronto, Aug. 29 to 31. The full details have not been worked out, but members and visitors will be assured of an attractive program. There will be recitals in the Metropolitan United Church, the Walmer Road Baptist Church and St. Peter's Church.

H. Matthias Turton of Montreal will give a lecture-recital on the "Organ Symphonies of Louis Vierne." Mr. Turton was a pupil of Vierne. Dr. Herbert Sanders, F. R. C. O., of Ottawa and Dr. Healey Willan will also be heard in recital.

The Toronto center is arranging an attractive social program. The Toronto Exhibition will be in full swing and visitors will have the opportunity of hearing the exhibition chorus under the leadership of Dr. Herbert A. Fricker.

Stearns to Youngstown.

Announcement is made that Henry V. Stearns has been appointed organist and choirmaster of the First Presbyterian Church at Youngstown, Ohio. Mr. Stearns has been for several years at Washburn College, Topeka, Kan. He will succeed Rowland W. Dunham, who, as announced last month, is going to the University of Colorado at Boulder.

KIMBALL WILL BUILD MINNEAPOLIS ORGAN

FIVE-MANUAL IS SPECIFIED

Contract Awarded for Latest Addition
to Great Municipal Instruments—
Second Console to Provide
Theater Unit.

Minneapolis has placed with the W. W. Kimball Company of Chicago the contract for its large municipal organ. The organ committee of the city reached its decision July 1 after long deliberations and going into the subject thoroughly.

The instrument is to be the latest and one of the largest of the great municipal organs of the world and is to be the feature of the new municipal auditorium. It is to have five manuals, with a stopknob console of the English type. Supplementary to this there is to be a four-manual unit console, controlling a number of the stops and percussions of the main organ and having certain special stops commonly used in theater organs, including traps and drums. This will make it possible to use the instrument for theatrical performances to advantage.

The complete specification of the Minneapolis organ is as follows:
GREAT.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 73 pipes.
Fourth Open Diapason, 8 ft., 73 pipes.
Melophone, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Clarabella (open throughout), 8 ft., 73 pipes.

Melodia, 8 ft., 73 pipes.
Gemshorn (tapered), 8 ft., 73 pipes.
First Octave, 4 ft., 73 pipes.
Second Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Ophicleide, 16 ft., 73 pipes.
Trombone, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Piano, 8 ft., Kimball concert grand.
Piano, 4 ft.
Marimba, 8 ft.
Harp, 8 ft., 47 notes.
Chimes, 8 ft., 25 notes.
Tremolo.

SWELL.

Contre Salicional, 16 ft., 73 pipes.
Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Gross Flöte (open), 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Dulcet, 8 ft., 146 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Dulcet, 4 ft., 122 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Posaune, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, with vibrato, 8 ft., 61 pipes.

Clarion, 4 ft., 73 pipes.
Harp, 8 ft., 49 metal bars with resonators.
Celeste, 4 ft. (from Harp), 49 notes.
Xylophone.
Tremolo.

CHOIR.

Contra Viola, 16 ft., 73 pipes.
Double Melodia (open throughout), 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.

[Continued on page 44.]

NEW YORK CATHEDRAL SCHEME INTERESTING

ONE OF LARGEST IN WORLD

Specifications of Kilgen for St. Patrick's Includes Ripieno—Gallery Organ Supplemented by Sanctuary Instrument.

Complete specifications of the organ to be built for St. Patrick's Catholic Cathedral in New York City have been received from the factory of George Kilgen & Son, Inc., at St. Louis and indicate that the instrument will be one of the largest in the world in any church. The awarding of the contract was announced in The Diapason last month. Pietro A. Yon, who recently was appointed organist of the famous cathedral, has had the builders try out in this instrument the Italian ripieno, a form of mixtures which are common to the organs of his native land, and these will form one of the special features of the cathedral instrument.

In addition to the huge four-manual main organ there will be a sanctuary organ and an echo division, with a string organ playable from the swell, the choir and the solo.

Alfred G. Kilgen, vice president and general manager of George Kilgen & Son, who is now living in New York City, arrived at the factory last week with all detailed measurements and sketches for this organ. St. Patrick's Cathedral has been making investigations both in Europe and America. Last spring Cardinal Hayes visited St. Louis and on his return to New York Alfred G. Kilgen was put on a committee to design the final specifications for the most suitable liturgical organ for the cathedral. On the completion of these specifications the contract was awarded.

The sanctuary organ will be installed about the middle of October and the main organ in the summer of 1928. The contract calls for elaborate carved casework for both the sanctuary and main organs.

Following are the complete specifications for the main organ in the west gallery:

GREAT ORGAN.

1. Diapason, 16 ft., 85 pipes.
2. Bourdon, 16 ft., 85 pipes.
3. First Diapason, 8 ft., 61 pipes.
4. Second Diapason, 8 ft., 61 notes.
5. Horn Diapason, 8 ft., 61 pipes.
6. Philomela, 8 ft., 61 pipes.
7. Clarabella, 8 ft., 73 pipes.
8. Gamba, 8 ft., 61 pipes.
9. Doppel Flöte, 8 ft., 61 pipes.
10. Violoncello, 8 ft., 61 pipes.
11. Gedeckt, 8 ft., 61 notes.
12. Viol d'Amour, 8 ft., 85 pipes.
13. Diapason, 4 ft., 61 notes.
14. Principal, 4 ft., 61 pipes.
15. Claribel Flute, 4 ft., 61 notes.
16. Flute Harmonic, 4 ft., 73 pipes.
17. Viola, 4 ft., 61 notes.
18. Nazard, 2½ ft., 61 notes.
19. Flute Octavante, 2 ft., 61 notes.
20. Ripieno, 8 ranks, 488 pipes.
21. Posaune, 16 ft., 61 pipes.
22. Tromba, 8 ft., 73 pipes.
23. Tromba Clarion, 4 ft., 61 notes.
24. Chimes (from Solo), 25 notes.

SWELL ORGAN.

25. Salicional, 16 ft., 97 pipes.
26. Bourdon, 16 ft., 97 pipes.
27. Diapason Phonor, 8 ft., 73 pipes.
28. Open Diapason, 8 ft., 73 pipes.
29. Small Diapason, 8 ft., 85 pipes.
30. Stopped Flute, 8 ft., 73 pipes.
31. Flute Harmonic, 8 ft., 73 pipes.
32. Viol de Gamba, 8 ft., 73 pipes.
33. Vielle d'Orchestre, 8 ft., 73 pipes.
34. Viol Celeste, 8 ft., 73 pipes.
35. Salicional, 8 ft., 73 notes.
36. Voix Celeste, 8 ft., 61 pipes.
37. Clarinet Flute, 8 ft., 73 notes.
38. Prestant, 4 ft., 73 notes.
39. Violina, 4 ft., 73 pipes.
40. Salicional, 4 ft., 73 notes.
41. Forest Flute, 4 ft., 73 pipes.
42. Dolce Flute, 4 ft., 73 notes.
43. Flautino, 2 ft., 61 pipes.
44. Ripieno, 5 ranks, 305 pipes.
45. Dolce Cornet, 3 ranks, 183 pipes.
46. Fagotto, 16 ft., 73 pipes.
47. Cornopean, 8 ft., 73 pipes.
48. Corno di Bassetto, 8 ft., 73 pipes.
49. Oboe, 8 ft., 85 pipes.
50. Oboe Clarion, 8 ft., 73 notes.
51. Vox Humana (Tenor C), 16 ft., 85 pipes.
52. Vox Humana, 8 ft., 73 notes.
53. Vox Humana, 4 ft., 73 notes.
54. String Organ.

CHOIR ORGAN.

55. Quintone, 16 ft., 85 pipes.

56. Contra Vielle, 16 ft., 97 pipes.
57. English Diapason, 8 ft., 73 pipes.
58. Violin Diapason, 8 ft., 73 pipes.
59. Tibia Minor, 8 ft., 73 pipes.
60. Concert Flute, 8 ft., 85 pipes.
61. Flute Celeste, 8 ft., 61 pipes.
62. Viola Sorda, 8 ft., 73 pipes.
63. Quintadena, 8 ft., 73 notes.
64. Cor de Nuit, 8 ft., 73 pipes.
65. Cor de Nuit Celeste, 8 ft., 73 pipes.
66. Viola, 8 ft., 73 notes.
67. Flauto Traverso, 4 ft., 73 notes.
68. Flute à Cheminée, 4 ft., 73 pipes.
69. Salicet, 4 ft., 73 pipes.
70. Violetta, 4 ft., 73 notes.
71. Tertian, 2 ranks, 122 pipes.
72. Super Viola, 2 ft., 61 notes.
73. Piccolo, 2 ft., 61 notes.
74. French Horn, 8 ft., 73 pipes.
75. Clarinet, 8 ft., 73 pipes.
76. Orchestral Oboe, 8 ft., 73 pipes.
77. Harp Celeste, 61 bars.
78. String Organ.

SOLO ORGAN.

79. Contra Gamba, 16 ft., 85 pipes.
80. Stentorphone, 8 ft., 73 pipes.
81. Flauto Major, 8 ft., 73 pipes.
82. Gross Gamba, 8 ft., 73 notes.
83. Gamba Celeste, 8 ft., 61 pipes.
84. Clarabella, 8 ft., 73 pipes.
85. Concerto Viola, 2 ranks, 8 ft., 195 pipes.
86. Octave, 4 ft., 73 pipes.
87. Flute Ouverte, 4 ft., 73 pipes.
88. Fugara, 4 ft., 73 pipes.
89. Tuba Profunda, 16 ft., 97 pipes.
90. Tuba Sonora, 8 ft., 73 pipes.
91. Tuba Harmonic, 8 ft., 73 notes.
92. English Horn (Orchestral), 8 ft., 73 pipes.
93. Solo Trumpet (Brass), 8 ft., 73 pipes.
94. Tuba Clarion, 4 ft., 73 notes.
95. Chimes, 25 tubes.
96. String Organ.

STRING ORGAN.

97. Contra Salicional, 16 ft., 97 pipes.
98. Viol d'Orchestre, 8 ft., 73 pipes.
99. Viol Celeste, sharp, 8 ft., 61 pipes.
100. Salicional, 8 ft., 73 notes.
101. Voix Celeste, flat, 8 ft., 73 pipes.
102. Violino Sordo, 8 ft., 73 pipes.
103. Sordo Celeste, flat, 8 ft., 61 pipes.
104. Violina, 4 ft., 73 pipes.
105. Salicet, 4 ft., 73 notes.
106. Grand Celeste, 73 notes.

PEDAL ORGAN.

107. Gravissima, 64 ft., 32 notes.
108. Diapason, 32 ft., 44 pipes.
109. Resultant Bourdon, 32 ft., 32 notes.
110. Principal (from No. 108), 16 ft., 32 notes.
111. Diaphone, 16 ft., 32 pipes.
112. First Diapason, 16 ft., 56 pipes.
113. Second Diapason (from No. 1), 16 ft., 32 notes.
114. Violone, 16 ft., 44 pipes.
115. First Bourdon, 16 ft., 56 pipes.
116. Second Bourdon (from No. 2), 16 ft., 32 notes.
117. Contra Gamba (from No. 79), 16 ft., 32 notes.
118. Salicional (from No. 25), 16 ft., 32 notes.
119. Viola (from No. 56), 16 ft., 32 notes.
120. Dolce Bass, 16 ft., 32 pipes.
121. Quint (from No. 112), 10½ ft., 32 notes.
122. Diapason (from No. 112), 8 ft., 32 notes.
123. Violone (from No. 114), 8 ft., 32 notes.
124. Bass Flute (from No. 115), 8 ft., 32 notes.
125. 'Cello (from No. 117), 8 ft., 32 notes.
126. Octave (from No. 112), 4 ft., 32 notes.
127. Flute (from No. 115), 4 ft., 32 notes.
128. Ripieno Great (from No. 20), 4 ft., 32 notes.
129. Ripieno Swell (from No. 44), 32 notes.
130. Bombarde, 32 ft., 56 pipes.
131. Bombarde (from No. 130), 16 ft., 32 notes.
132. Tuba Profunda (from No. 89), 16 ft., 32 notes.
133. Posaune (from No. 21), 16 ft., 32 notes.
134. Fagotto (from No. 46), 16 ft., 32 notes.
135. Bombarde (from No. 130), 8 ft., 32 notes.
136. String Organ.

ECHO ORGAN (in South Gallery Chamber).

137. Bourdon, 16 ft., 97 pipes.
138. Open Diapason, 8 ft., 73 pipes.
139. Violin Diapason, 8 ft., 73 pipes.
140. Tibia Minor, 8 ft., 73 pipes.
141. Melodia, 8 ft., 73 pipes.
142. Echo Gamba, 8 ft., 73 pipes.
143. Gemshorn, 8 ft., 73 pipes.
144. Gemshorn Celeste, 8 ft., 61 pipes.
145. Rohr Flöte, 8 ft., 73 notes.
146. Vox Angelica, 8 ft., 73 pipes.
147. Vox Aetheria, 8 ft., 61 pipes.
148. Violina, 4 ft., 73 pipes.
149. Flute d'Amour, 4 ft., 73 notes.
150. Flauto Amabile, 4 ft., 73 pipes.
151. Flute Nazard, 2½ ft., 73 notes.
152. Flautino, 2 ft., 61 notes.
153. Echo Ripieno, 5 ranks, 305 pipes.
154. Trumpet, 8 ft., 73 pipes.
155. Oboe Horn, 8 ft., 73 pipes.
156. Keraulophon, 8 ft., 73 pipes.
157. Vox Humana, 8 ft., 73 pipes.
158. Chimes, 25 tubes.
- Tremolo.

ECHO PEDAL ORGAN.

159. Sub Bass, 16 ft., 44 pipes.
160. Bourdon (No. 140 extended 12 pipes), 16 ft., 32 notes.
161. Still Gedeckt (from No. 137), 16 ft., 32 notes.
162. Bass Flute (from No. 160), 8 ft., 32 notes.
163. 'Cello (from No. 142), 8 ft., 32 notes.
164. Dolce Flute (from No. 137), 8 ft., 32 notes.
165. Ripieno (5 ranks from No. 153), 32 notes.
166. Posaune (No. 155 extended 12 pipes), 16 ft., 32 notes.

Ripieno stops are provided as follows:

- Great Ripieno—Eight ranks to draw: Diapason, 16 ft.
- Second Diapason, 8 ft.
- Principal, 4 ft.
- Flute Harmonic, 4 ft.
- Flute Octavante, 2 ft.
- Nazard, 2½ ft.
- Swell Ripieno—Seven ranks to draw: Bourdon, 16 ft.
- Small Diapason, 8 ft.
- Salicional, 4 ft.
- Flautino, 2 ft.
- Echo Ripieno—Five ranks to draw: Bourdon, 16 ft.
- Violin Diapason, 8 ft.
- Rohr Flöte, 8 ft.
- Violina, 4 ft.
- Pedal Ripieno Great, to draw as specified with: First Diapason, 16 ft.
- Violone, 8 ft.
- Bass Flute, 8 ft.
- Octave, 4 ft.
- Pedal Ripieno Swell, to draw as specified with: Second Diapason, 16 ft.
- Violoncello, 8 ft.
- Bass Flute, 8 ft.
- Pedal Ripieno Echo, to draw as specified with: Bourdon, 16 ft.
- Violoncello, 8 ft.
- Bass Flute, 8 ft.

Specifications of the sanctuary organ are as follows:

GREAT ORGAN.

1. Open Diapason (Tenor C), 16 ft., 73 pipes.
2. *First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. *Philomela, 8 ft., 61 pipes.
5. Viol de Gamba, 8 ft., 61 notes.
6. Melodia, 8 ft., 61 notes.
7. Dulciana, 8 ft., 73 pipes.
8. Octave, 4 ft., 61 notes.
9. Flute, 4 ft., 61 notes.
10. Flute Octavante, 2 ft., 61 notes.
11. Tuba, 8 ft., 73 pipes.
12. Tuba Clarion, 4 ft., 61 notes.
13. Ripieno, 5 ranks, 305 pipes.
- *Not under expression.

SWELL ORGAN.

14. Bourdon, 16 ft., 97 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 notes.
17. Salicional, 8 ft., 73 pipes.
18. Voix Celeste, 8 ft., 61 pipes.
19. Aeoline, 8 ft., 73 pipes.
20. Flute d'Amour, 4 ft., 73 notes.
21. Violina, 4 ft., 61 notes.
22. Flautino, 2 ft., 61 notes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

26. Bass Flute (Tenor C), 16 ft., 61 notes.
27. Contra Dulciana (Tenor C), 16 ft., 61 notes.
28. Open Diapason, 8 ft., 73 notes.
29. Violoncello, 8 ft., 73 pipes.
30. Melodia, 8 ft., 85 pipes.
31. Quintadena, 8 ft., 73 pipes.
32. Dolce, 8 ft., 73 notes.
33. Flute, 4 ft., 73 notes.
34. Fugara, 4 ft., 61 notes.
35. Dulcet, 4 ft., 61 notes.
36. Piccolo, 2 ft., 61 notes.
37. Orchestral Oboe (Synthetic), 8 ft., 73 notes.
38. Clarinet, 8 ft., 73 pipes.
- 38A. Chimes, 25 tubes.

PEDAL ORGAN.

- 38B. Resultant, 32 ft., 32 notes.
39. Open Diapason (No. 4 extended 12 pipes), 16 ft., 32 notes.
40. Bourdon, 16 ft., 44 pipes.
41. Liebhich Gedeckt, 16 ft., 32 notes.
42. Bass Flute, 8 ft., 32 notes.
43. Dolce Flute, 8 ft., 32 notes.
44. Violoncello, 8 ft., 32 notes.
45. Ripieno, 32 notes.

RIPIENO.

- Great Ripieno, 5 ranks to draw: Open Diapason, 16 ft.
- Second Open Diapason, 8 ft.
- Melodia, 8 ft.
- Octave, 4 ft.
- Flute Octavante, 2 ft.
- Pedal Ripieno as specified in Great with: Open Diapason, 16 ft.
- Violoncello, 8 ft.
- Bass Flute, 8 ft.

The string organ, playable from swell, choir and solo manuals, is to be under separate expression, the expres-

sion to connect automatically to the expression pedal of the manual on which the string organ is played. String organ stops are to be affected by the combination pistons of the manual on which they are played. Manual combination pistons are to affect manual and pedal stops, the pedal stops to be detachable from manual combination pistons by means of pistons.

The main organ has thirty-three couplers, forty combination pistons and eight adjustable combination pedals, with twenty complete pedal movements and five general cancelers and one master canceler. The echo organ has six adjustable combination pistons affecting both manual and pedal and a general canceler. The sanctuary organ has twenty-two couplers, twenty-four combination pistons, five pedal movements and four cancelers.

DEDICATION AT HONOLULU

Four-Manual by Hillgreen, Lane & Co. in Historic Church.

The new four-manual organ placed in the reconstructed edifice of the historic Kawaiahao Church at Honolulu, Hawaii, was dedicated on June 12 with elaborate ceremonies. This organ was built by Hillgreen, Lane & Co., Alliance, Ohio, and the specifications appeared in The Diapason July 1, 1926. The opening recital was played by Vernon Robinson, organist of the Union Congregational Church of Honolulu. His program included: Chorale Prelude, "To God on High Alone," Bach; Spring Song, Hollins; "Liebestraum, Liszt; Magic Fire Music ("Die Walküre"), Wagner; Largo ("New World" Symphony), Dvorak; "Ave Maria," Schubert; "By the Waters of Minnetonka," Lieurance; Londonderry Air, Traditional; "Finlandia," Sibelius.

Kawaiahao Church has had an organ since 1868, but the present instrument, the gift of C. Brewer & Co., is one of the largest in the territory. In February, 1926, when arrangements were being completed for the installation, Charles Alva Lane of Hillgreen, Lane & Co., passed through Honolulu. During his short stay in the city he visited Kawaiahao and at that time made the church a gift of an echo organ.

The Kawaiahao Church was organized in 1820 and the present edifice of coral rock was built in 1837.

Hillgreen, Lane & Co. are also enlarging the three-manual organ placed fourteen years ago in St. Andrew's Catholic Church at Honolulu. It is a matter of record that they have placed more organs on the Hawaiian group of islands than have all other builders combined.

Leaves Atlanta Cathedral.

Miss Grace Chalmers Thomson has resigned her position as organist and choirmaster of St. Philip's Cathedral, Atlanta, Ga., after serving there for three years. Miss Thomson did a large amount of work with her various choirs at St. Philip's and had achieved a noteworthy success.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

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"WANTS" in the Organ World

Our classified advertising department, which has grown into a comprehensive exchange for those who wish to purchase organs, or to sell them, or who seek to buy or sell anything that is required by organists and organ builders, in addition to serving as a means of placing organists and organ builders in positions, is too valuable to overlook.

IT MAY BE FOUND ON
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MEMBERS OF AMERICAN GUILD OF ORGANISTS PHOTOGRAPHED AT WASHINGTON CONVENTION.



Photograph by Leet Bros.

Picture Taken on Steps of the Library of Congress at the National Capital on the Occasion of Recent General Convention.

AUSTIN FOR FAMED CHURCH

Little Church Around the Corner in New York Gives Order.

A church whose fame has been told in song and story—the "Little Church Around the Corner" in New York City—has ordered a new organ. It is to be a three-manual, with a chantry division to be playable from the choir. The Austin Organ Company received the contract. This church is known as the Church of the Transfiguration, where many marriages have been performed and where actors of fame have worshipped.

The specification prepared for the organ is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- *Second Open Diapason, 8 ft., 73 pipes.
- *Grossflöte, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Gamba, 8 ft., 73 pipes.
- *Open Flute, 4 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *Tuba Harmonic, 8 ft., 73 pipes.
- Chimes (prepared for).

*Enclosed in Choir expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard (selective mixture), 2½ ft., 61 pipes.
- Flautino (selective mixture), 2 ft., 61 pipes.
- Tierce (selective mixture), 1-3/5 ft., 61 pipes.
- Septieme (selective mixture), 1-1/7 ft., 61 pipes.
- Mixture (drawing four mutation ranks), 61 notes.
- Fagotto, 16 ft., 85 pipes.
- Oboe, 8 ft., 61 notes.
- Clarion, 4 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Double Dulciana, 16 ft., 97 pipes.
- Dulciana, 8 ft., 61 notes.
- Dolce, 4 ft., 61 notes.
- Nazard, 2½ ft., 61 notes.
- Dulcet, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.

- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars, 7 resonators.
- Tremolo.

CHANCERY ORGAN.

- Violin Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Vox Celeste, 8 ft., 49 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce Bourdon (from Swell), 16 ft., 32 notes.

- Octave (extended), 8 ft., 12 pipes, 20 notes.
- Flute (extended), 8 ft., 12 pipes, 20 notes.

- *Cello (from Great Gamba), 8 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Tuba Profunda (extended), 16 ft., 12 pipes, 20 notes.

MÖLLER SHIPS 202 ORGANS

Record for First Six Months of 1927 Index to Business.

An informative index to the status of the organ business in 1927 is offered by the report of M. P. Möller, Inc., that in the first six months of this year the factory at Hagerstown, Md., shipped 202 completed organs. For the last six months the number of contracts received at the factory has been in excess of shipments, averaging about forty a month. All of which shows that there is at present no slump in organ construction in America, and certainly not at the Möller headquarters.

Death of Harold Randolph.

Harold Randolph, director of the Peabody Conservatory at Baltimore, died at Northeast Harbor, Me., July 6. Mr. Randolph was born at Richmond, Va., Oct. 31, 1861. He studied at the Peabody Conservatory, and after having been a member of the teaching staff for some years, succeeded Asger Hamerik as director in 1898. In 1885 he was appointed organist and choir-master of the Roman Catholic Cathedral. He was organist of Emmanuel Church from 1890 to 1906. As a pianist, Mr. Randolph made his debut in Baltimore in 1885 with the Peabody Symphony.

PLACED IN MASONIC HOME

Möller Three-Manual for Memorial Chapel at Elizabethtown, Pa.

Installation of a three-manual organ in the John S. Sell Memorial Chapel at Elizabethtown, Pa., has been completed by M. P. Möller, Inc. The organ was built according to specifications drawn up by George Benkert of Lancaster. The chapel is a part of the state Masonic home and is known to members of the Masonic order throughout the East.

Following is the scheme of stops of the instrument:

GREAT ORGAN.

1. First Open Diapason, 8 ft., 61 pipes.
2. Second Open Diapason, 8 ft., 85 pipes.
3. Tibia Clausa, 8 ft., 73 pipes.
4. Clarabella, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 85 pipes.
6. Violoncello, 8 ft., 73 pipes.
7. Gemshorn, 4 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Octave, 4 ft., 73 notes.
10. Twelfth, 2½ ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Tuba Harmonic, 8 ft., 73 pipes.
13. Tibia Clausa, 4 ft., 61 notes.
14. Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

15. Double Dulciana, 16 ft., 97 pipes.
16. Dulciana, 8 ft., 73 notes.
17. Unda Maris, 8 ft., 73 pipes.
18. English Open Diapason, 8 ft., 73 pipes.
19. Viola, 8 ft., 73 pipes.
20. Concert Flute, 8 ft., 73 pipes.
21. Dulcet, 4 ft., 73 notes.
22. Rohr Flöte, 4 ft., 73 pipes.
23. Flageolet, 2 ft., 61 notes.
24. Clarinet, 8 ft., 73 pipes.
25. Dulcet Quint, 2½ ft., 61 notes.
26. Harp, 61 bars.

SWELL ORGAN.

27. Lieblich Gedeckt, 16 ft., 104 pipes.
28. Still Gedeckt, 8 ft., 73 notes.
29. Lieblich Flöte, 4 ft., 73 notes.
30. Flute Twelfth, 2½ ft., 73 notes.
31. Flute Larigot, 1½ ft., 61 notes.
32. Open Diapason, 8 ft., 73 pipes.
33. Harmonic Flute, 8 ft., 73 pipes.
34. Salicional, 8 ft., 85 pipes.
35. Vox Celeste, 8 ft., 68 pipes.
36. Viola da Gamba, 8 ft., 73 pipes.
37. Salicet, 4 ft., 73 notes.
38. Flauto Traverso, 4 ft., 73 pipes.
39. Flautino, 2 ft., 73 pipes.
40. Sifflöte, 1 ft., 61 notes.
41. Dolce Cornet, 3 rks., 219 pipes.
42. Contra Fagotto, 16 ft., 12 pipes.
43. Oboe, 8 ft., 73 pipes.
44. French Trumpet, 8 ft., 73 pipes.
45. Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

46. Double Open Diapason, 32 ft., 32

- notes.
46. Contra Violone, 32 ft., 32 notes.
47. Open Diapason, 16 ft., 44 pipes.
48. Violone, 16 ft., 12 pipes.
49. Tibia Clausa, 16 ft., 12 pipes.
50. Dulciana, 16 ft., 32 notes.
51. Lieblich Gedeckt, 16 ft., 32 notes.
52. Flute Quint, 10½ ft., 32 notes.
53. Dulciana Quint, 10½ ft., 32 notes.
54. Octave, 8 ft., 32 notes.
55. Clarabella, 8 ft., 32 notes.
56. Violoncello, 8 ft., 32 notes.
57. Dulciana, 8 ft., 32 notes.
58. Fagotto, 16 ft., 32 notes.
59. Tuba Profunda, 16 ft., 32 notes.
60. Tuba Harmonic, 8 ft., 32 notes.
61. Tuba Clarion, 4 ft., 32 notes.
- Chimes.

ADDS TO BLOWER FACTORY

Spencer Turbine Company Completing Addition to Hartford Plant.

The business of manufacturing organ blowers is compelled to keep step with the rapid march of the organ business. An indication of the growth in the electric blower business is seen in the fact that the Spencer Turbine Company of Hartford, Conn., maker of the Orgoblo, is completing another addition to its factory. The new part is 211 by 75 feet in dimensions. Besides building this new part, the Spencer Company is installing considerable new machinery with a view to increasing efficiency and producing better blowing equipment at the same or lower prices.

The new addition gives the factory at Hartford over one and one-half acres of floor space and the new electrical testing equipment enables the factory to test any machine from one-sixth horsepower to 125 horsepower on the current on which it will ultimately be used, including twenty-five, thirty, forty, fifty and sixty-cycle alternating currents, also direct current and storage battery equipments.

Kansas City Order to Reuter.

The Reuter Organ Company of Lawrence, Kan., reports a contract for a large organ to be installed in St. Mary's Episcopal Church, Kansas City, Mo. The organ will be a three-manual of forty stops and will be installed in the late fall. Among other contracts received by the Reuter Company recently is one for a large four-manual to be installed in the new Arcadia Theater, Dallas, Tex.

GUILD FORCES GATHER AT NATION'S CAPITAL

VARIETY IN SIX RECITALS

Impressive Service a Feature of General Convention—Banquet Final Event of Three Days Devoted to Programs.

Three days of fellowship, two of them devoted largely to organ recitals and the third to sight-seeing and social intercourse, marked the sixth annual general convention of the American Guild of Organists, held at Washington, D. C., June 28, 29 and 30.

The occasion drew nearly 150 members of the Guild and visitors to the national capital and added another to the list of successful gatherings in the history of the organ in America. There were members present not only from the District of Columbia and from the nearby cities of Baltimore and Philadelphia, but some from New York and Boston, from Chicago, from Atlanta, from Dallas and other Texas points, and from St. Louis. They listened to six splendid recitals, by players of varying styles, on organs of different makes and sizes. The honors were divided on a fifty-fifty basis between men and women, those who made the program selecting three of each to represent the best in present-day organ performance. A special event was the festival service of Tuesday evening, which has come to be a regular feature of Guild conventions. Three of the recitals and the sessions were held in the beautiful Church of the Epiphany, in the center of the business district of Washington, where Adolf Torovsky, dean of the District of Columbia chapter and chief host of the convention, is organist and choir-master. This church has a large Skinner four-manual. The remaining recitals were divided between the large new Möller instrument in the Washington Auditorium, the beautiful new Skinner four-manual in All Souls' Unitarian Church and the effective chamber organ in the Elizabeth Sprague Coolidge memorial auditorium at the Library of Congress, also a Skinner.

A large proportion of those who came to Washington arrived in time for the informal reception at the Hamilton Hotel Monday evening, which preceded the program of the week. There were many reunions of old friends and refreshments which made the evening pass pleasantly.

Convention proceedings began Tuesday morning, when the registration and assigning of badges preceded the first session at the Church of the Epiphany. Dean Torovsky expressed for himself and his colleagues a hearty welcome to Washington, after which Warden Frank L. Sealy took charge. He called attention to the fact that members of the Guild were present from many faraway places. The scheduled discussion of the time-honored subject of organ recitals followed these introductions. The warden led the discussion with a talk in which he sketched not only the history of recitals, but the drawbacks which still exist to prevent their greater popularity. He found the principal difficulties to lie in the fact that the recital is still in an early stage of development and the character of the instrument, as well as its usual location, all of which make it impossible to separate the average person from a \$5 bill for the privilege of hearing the organ played. Among those who made brief comments following the warden's remarks were Rollo Maitland, John Cushing, Virginia Carrington Thomas and Rolla G. G. Onyun.

The opening recital of the convention was played in the Church of the Epiphany by J. Norris Hering, F. A. G. O. of Baltimore. Mr. Hering's name has been familiar to those who have an acquaintance with the organists of America for a number of years. In recent years he has devoted most of his time to newspaper work on the staff of the Baltimore Sun. His program was as follows: Allegro Comodo (from Suite in D, Op. 54), Arthur Foote; Allegro Giocoso, Op. 150, No. 7

(from Seven Improvisations), Vivace and Prelude from No. 3 of Three Preludes and Fugues, Op. 99, Saint-Saens; Chorale in A minor, Cesar Franck; "Legende," Louis Vierne; "Behind the Clouds," Harold D. Phillips; "Silhouette" and "Lament," Carl K. McKinley; Scherzo (from First Symphony), Maquaire; Oriental Sketch, No. 1, Arthur Bird; "Cantilene Nuptiale," Dubois; Allegro ma non troppo, Lento and Allegro Vivace (from Seventh Symphony), Widor.

It will be noted that Mr. Hering played works by four American and six European composers, thus maintaining a fine balance as to nationality. He played entirely from memory. Outstanding points in his work were the spirited performance of the Saint-Saens Vivace and charming registration in Vierne's "Legende," "Behind the Clouds," by Mr. Phillips, the Baltimore composer, is an odd bit of modernism in which good use was made of the chimes. McKinley's "Lament" displayed marked feeling and was especially interesting in view of the recent discussion of this composition by Gordon B. Nevin in an article in *The Diapason*. Dubois' "Cantilene Nuptiale" was beautifully interpreted and the program closed with a virile reading of the Allegro Vivace from Widor's Seventh Symphony.

In the afternoon there were two addresses of marked interest, both of them on topics relating to the improvement of church music. Dr. Frank McKibben of Baltimore read a paper in which he took up the problem so much in the minds of church authorities at present, as to the improvement of the musical part of worship, as evidenced by the recent report to the Presbyterian general assembly, the Episcopal convention and the Lutheran general council. This paper appears in another page of this issue.

Dr. McKibben was followed by Reginald L. McAll, president of the National Association of Organists, and a man who has made a deep study of the means for improving the music of the church at its source, in the Sunday-school.

Discussion which followed the two papers of the afternoon was prolonged so as to delay by twenty-five minutes the recital that followed. It was also a bit of unfortunate program arrangement which gave two performers the latter part of a hot afternoon, making too long a program. But the two women recitalists—Miss Eda E. Bartholomew of Atlanta, Ga., and Miss Lilian Carpenter of New York—played with such distinction that they overcame the handicap imposed and interested that part of the audience which was able to stay throughout.

Miss Bartholomew, who is known throughout the South as one of the most capable organists, and who received her training here and in Germany, presented this program: Toccata, F major, Bach; "Pieces de Cesar Franck, transcription pour Grand Orgue par Louis Vierne," No. 1, Cesar Franck; "Praeludium Festum," Sarabande and "Bourée et Musette," Karg-Elert; Praeludium: "Adoremus," Felix Nowowiejski; Fugue, B minor, Carl Piutti; Chromatic Fantasie, Louis Thiele.

At this, her first convention appearance before organists representing all sections, Miss Bartholomew made a most favorable impression. The Bach Toccata in F major was done with authority and skill and there was very tasteful playing in the Cesar Franck compositions. An interesting and decidedly majestic work is the Russian composer's "Adoremus." The Thiele Fantasie was splendidly done and formed a fine climax for Miss Bartholomew's part of the afternoon.

Miss Carpenter is widely known as one of the country's most talented players. When she won her fellowship degree she had the distinction of achieving the highest marks in the examinations of the Guild. She is the aid of Gaston Dethier in New York and played before the N. A. O. convention at Cleveland, where she received high acclaim. Her program was as follows: Chorale in A minor, Franck; Andante and Variations from Tenth Sonata, Rheinberger; Fugue in E minor (the "Wedge"), Bach; Adagio from Toccata in C, Bach; Scherzo

in E, Widor; Meditation in F sharp minor, Guilmant; Finale from First Sonata, Guilmant.

The Franck A minor Chorale was played with rare feeling and beautiful solo effects. The Bach fugue was clear-cut and truly organistic. The Widor Scherzo had a fascinating, rollicking effect and the Finale from Guilmant's great D minor Sonata was an appropriate and brilliant final selection.

In the last three years, in which the Guild has held annual conventions, one evening has always been set aside most appropriately for a great choral service—a service representative of the best A. G. O. traditions and typifying that for which the organization strives. In Chicago the service at St. Luke's in Evanston will be recalled as one of great dignity and of the highest standard. Again in Buffalo last year at the Episcopal cathedral there was a most impressive service, with Dewitt C. Garretson in charge. The one this year at the Church of the Epiphany was like its predecessors. It was an ideal choral service from the processional to the recessional. Dean Torovsky, organist and choir-master at the Epiphany, was in charge and was aided by a markedly good mixed choir and by a quartet of trumpets and tympani from the Marine Band, engaged for this special occasion. Mr. Torovsky functioned not only as a capable organizer and director, but as a fine organist.

After the processional, in which members of the Guild marched into the church, many of them in gowns and hoods, Mr. Torovsky played Karg-Elert's arrangement of the chorale "Wunderbarer König," with the help of the brasses and drums. These gave the work a grand and overpowering climax which would have been lacking with the organ alone, as the fine Skinner four-manual in this church is too much hidden behind arches and lacking in size for the auditorium. The anthems were Cesar Franck's "Psalm 150" and H. Leroy Baumgartner's "In Him We Live." The latter, the work of the young Yale man, which won the Guild prize in 1925, was heard for the third successive time at a convention, and it must be said that it grows with repeated hearings. Mr. Baumgartner has achieved something that will live in this anthem. Percy N. Cox's "O Trinity of Blessed Light," sung as the Orison anthem, is an appealingly beautiful composition and was sung faultlessly. Mr. Cox is a Washington organist and a member of the District of Columbia chapter.

The Rev. George F. Dudley, D. D., rector of St. Stephen's Episcopal Church in Washington, delivered an address in which he welcomed the organists in a most brotherly manner as friends working in a common cause—the uplift of man through religion. He paid a high tribute to the organist as a factor in worship. After the benediction Mr. Torovsky played Karg-Elert's Triumphant March based on the chorale "Nun Danket Alle Gott."

The third of the woman recitalists was heard Wednesday morning when Miss Charlotte Klein gave the program in the chamber music auditorium of the Library of Congress, the beautiful Coolidge memorial which contains a new Skinner organ of moderate size, calculated for use as a chamber music instrument, but lovely in its tonal equipment. Miss Klein is a Washington resident, although she spent the last year at St. Augustine, Fla. She had already made fame for herself as a Guild recitalist when she played at the Chicago convention in 1925, at Grace Episcopal Church, Oak Park. This year she enhanced that fame with a performance of splendid taste, which was marked by finish and clarity. Her offerings consisted of the following: Chorale in B minor, Cesar Franck; Caprice ("The Brook"), Dethier; Prelude and Fugue in A minor, Bach; Toccata-Prelude on the Plainsong "Pange Lingua," Bairstow; Sonata in E minor (Introduction and Passacaglia), Rheinberger; Reverie, Bonnet; Fugue in G minor, Dupre.

Miss Klein had a very fortunate setting for her recital, for the auditorium, because of its limited size, gave an atmosphere of intimacy, and, applause was permitted. There was enough of

this latter to make up for the enforced omission at preceding recitals. Outstanding numbers on her program were the rendition of Dethier's "The Brook," which elicited most hearty approbation; the Bonnet Reverie, which was played in a rarely pleasing manner, with tasteful use of the solo stops, and the Fugue in G minor of Marcel Dupre. The last brought such long-continued applause that Miss Klein was persuaded to repeat it.

Carl Engel, head of the music division of the Library of Congress, voiced a cordial welcome to the organists and had prepared a decidedly interesting exhibit of old organ manuscripts, etc., in the corridor, in addition to which all who wished were conducted through the music section. On display for the benefit of the visitors were such things as a rare copy of a German work of Werkmeister, published in 1716, devoted to giving information for organists and others on the essentials of organ construction sufficient to enable them to judge an instrument previous to its acceptance by a church. Another exhibit was the original of a Ricercare by Frescobaldi, written in 1595. A third was a copy of Handel's Six Fugues for organ or harpsichord, written in the eighteenth century. The exhibit proved to be one of the most interesting and informative features of the convention.

Rollo F. Maitland being the afternoon recitalist on the program, those who had heard him knew what to expect. For the others there was a pleasant surprise in store. Mr. Maitland played at the huge Washington Auditorium, on the proportionately large and powerful Möller organ, installed only a short time ago. Force and authority marked his playing from the start and the full resources of the instrument were displayed in the opening number, the Fantasie from Rheinberger's Twelfth Sonata. Quite in contrast was the group of three Bach compositions. There was a sympathetic interpretation of the chorale prelude on "O Sacred Head," with fine use of the soft solo stops, the Fugue a la Gigue was rollicking and the Passacaglia evoked most hearty applause.

The next program number was a new "Fantasie Symphonique" for organ and piano, written by Louis Potter, F. A. G. O. Mr. Potter, a former Washington organist, is now at the Baptist Temple of Charleston, W. Va. He played the piano part of the work, which aroused pronounced interest and which will help to meet the growing demand for piano and organ music. The work has variety and orchestral style. The performance won an ovation for both Mr. Potter and Mr. Maitland. Russell King Miller's Nocturne and a new "Legend" by Howard R. Thatcher followed. The former has spots of beauty and the latter is modern in style, with little apparent substance on first hearing. It is said that to render fair and favorable judgment on these two selections more than one hearing is necessary.

The grand climax came with Mr. Maitland's improvisation of a "symphony." He did this with consummate skill and this and previous exhibitions of his spontaneous creative art make it evident that, to use the words of a prominent organist in the audience, "it is not necessary to import virtuosi to improvise on the organ." The themes used were all taken from the 1926 examination papers of the A. G. O. and did not seem to offer rich suggestions for imaginative work. But the fertile mind of Mr. Maitland and his sure technique glorified these simple themes and revealed the master. When the last notes of the finale had been played the audience demonstrated unmistakably its appreciation of what Mr. Maitland can do.

The last recital of the convention marked the close of a day featured by three gorgeous feasts of organ music. As the mercury was up near the 100-mark it speaks well for Charles A. H. Pearson that he had so large and so attentive an audience for his program at All Soul's Unitarian Church. Mr. Pearson is a Pittsburgh man whose good work has been known at home for a number of years, but this was

[Continued on page 6.]



ST. BARTHOLOMEW'S CHURCH, NEW YORK CITY

The original organ was installed by the Skinner Organ Company in 1919. This prominent Church is now being enlarged and has engaged the Skinner Organ Company to make a substantial addition to the organ.

Complete specifications appear elsewhere in this issue.

SKINNER ORGAN COMPANY

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ORGAN ARCHITECTS AND BUILDERS

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GUILD FORCES GATHER AT NATION'S CAPITAL

VARIETY IN SIX RECITALS

Impressive Service a Feature of General Convention—Banquet Final Event of Three Days Devoted to Programs.

[Continued from page 4.]

his first appearance before a jury of his national peers at one of these conventions. And he came out of the test with flying colors. The verdict was that he deserves to rank with the first-grade concert players of the day. The sincerity of his work was very evident and so was the fact that he possesses genuine inspiration. His program was as follows: Prelude and Fugue on the name B-A-C-H (transcribed for organ by Caspar P. Koch); Bach; A. Madrigal (MSS.), Anthony Jawelak; Allegretto from Seventh Symphony, Widor; Passion Symphony (Prologue, "The Tumult in the Praetorium," "March to Calvary" and "O Golgotha!"), Paul de Maleingreau; Rhapsody on Catalonian Airs, Gigout; "In Memoriam," Gordon Balch Nevin; "At the Foot of Fujiyama," Harvey B. Gaul; "Evening Angelus," Bonnet; Finale from Eighth Symphony, Widor.

The big work of the evening was, of course, the Passion Symphony, and although it is not the best food for hot weather, it was interpreted with understanding and skill. To this writer de Maleingreau's work is a colossal piece of descriptive music, which, when adequately interpreted, on an adequate instrument, is a great dramatic composition. "The Tumult in the Praetorium" is perhaps the most interesting movement and is heard oftenest. It is not light material for the use of the moderately skilled performer with little practice.

The Jawelak Madrigal, by a young Pittsburgh man, had a haunting counter-melody and was registered beautifully, but without affectation. It is a very interesting composition by one of whose work this writer had not previously heard. Nevin's "In Memoriam" was impressive and Gaul's new piece contained the Oriental idiom cleverly used.

Thursday, the last convention day, was devoted to recreation and sight-seeing. The morning hours were occupied with drives about the capital and its many points of interest of historical and patriotic appeal. The cars went to Mount Vernon, to Arlington, the Washington Cathedral and other places.

In the afternoon Warden Sealy was "at home" to those attending the convention in the blue room of the Hamilton, with cooling punch as a feature to relieve an afternoon of severe heat.

Upwards of 130 persons sat down at tables in the Hamilton Hotel for the banquet Thursday evening, the closing event of the convention. The gathering presented a truly festive scene. After a splendid dinner Warden Sealy thanked Dean Torovsky of the District of Columbia chapter in a few words for his labors to make the convention

a success and called attention to the appropriateness of bringing the sessions to a close with the breaking of bread, as it was opened with a church service, thus emphasizing the religious character of the Guild as set forth in its declaration of principles. Mr. Torovsky, whose happy countenance had shed radiance throughout the three days at the capital, and who added to his galaxy of friends every person who attended the convention, responded briefly. Postprandial speech-making was omitted and the proceedings closed with the benediction, pronounced by the Rev. Dr. George F. Dudley, D. D., rector of St. Stephen's Church.

NEW FRAZEE WORK IS HEARD

Instrument in Christ Church, Hamilton, Mass., Played by Goodrich.

A new two-manual built by the Frazee Organ Company for Christ Church at Hamilton, Mass., was played in a recital July 10 by Wallace Goodrich of the New England Conservatory of Music. This organ, the gift of Bayard Tuckerman, Jr., to the church, contains one of the new dulciana mixtures which have been developed at the Frazee factory and which are found to be unusually effective even with the softest registers of the organ.

The specifications are as follows:

GREAT ORGAN.

1. Diapason, 8 ft., 61 pipes.
2. Clarabella, 8 ft., 61 pipes.
3. Dulciana, 8 ft., 61 notes.
4. Gedeckt, 8 ft., 61 notes.
5. Octave, 4 ft., 61 pipes.
6. Flute, 4 ft., 61 notes.
7. Dulcet, 4 ft., 61 notes.

SWELL ORGAN.

8. Bourdon, 16 ft., 61 pipes.
9. Diapason, 8 ft., 73 pipes.
10. Gedeckt, 8 ft., 12 pipes.
11. Dulciana, 8 ft., 61 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Harmonic Flute, 4 ft., 73 pipes.
15. Dulcet, 4 ft., 12 pipes.
16. Dulciana Twelfth, 2 2/3 ft., 7 pipes.
17. Dulciana Fifteenth, 2 ft., 5 pipes.
18. Dulciana Tierce, 1 3/5 ft., 4 pipes.
19. Oboe, 8 ft., 73 pipes.

PEDAL ORGAN.

20. First Bourdon, 16 ft., 32 pipes.
21. Second Bourdon, 16 ft., 32 notes.
22. Grossflöte, 8 ft., 12 pipes.
23. Gedeckt, 8 ft., 32 notes.
24. Dulciana, 8 ft., 32 notes.
25. Echo Lieblich, 4 ft., 32 notes.

Mr. Goodrich's program consisted of these compositions: Prelude in A minor, Pastorale and Fugue in C major, Bach; Pastorale, Cesar Franck; Scherzo, Vierne; Adagio, Mendelssohn; Prelude and "Minuet Gothique," Boellmann.

Some of the other contracts which are keeping the factory of the Frazee Company in Boston busy during the summer are for instruments in the following places:

- Christ Church, Needham, Mass.
- Union Evangelical Church, Stow, Mass.
- State Theater, Milford, Mass.
- St. Margaret's Episcopal Church, Brighton, Mass.
- Masonic Temple, Marlborough, Mass.
- Congregational Church, Rutland, Mass.

AMERICAN WOMAN HONORED

Wins Highest Place Among Middleschulte Pupils in Germany.

Organists studying under Dr. Wilhelm Middleschulte of Chicago during his summer course at the National Academy for Church Music in Charlottenburg, Berlin, this summer gave a recital June 2 and it is interesting to note that an American woman—Mrs. John A. Michael of Eaton, Ohio—won the place of honor. She played the difficult Concerto in D minor of Vivaldi-Bach. An audience of critical musicians gave vigorous applause to the work of Mrs. Michael. She was the only American member of the class. Among the compositions on the program were Mr. Middleschulte's Canon on the chorale "Vater unser im Himmelreich" and his Passacaglia in D minor.

Mr. Middleschulte gave the opening recital on a Walcker organ in the Sebastian Bach hall at the Frankfurt Exposition June 13. The critic of the Cologne Gazette said in reviewing the recital that "the Chicago artist showed his extraordinary mastery of the royal instrument and a remarkable art in mixing orchestral colors and achieving grand climaxes." The organ has three manuals and fifty-two speaking stops.

Mr. Middleschulte landed in New York June 27 and on June 29 gave the dedicatory recital on a three-manual Bennett organ in the new Methodist Church at Kewanee, Ill. During July he has been busy with his summer work at Notre Dame University.

Death of Frank A. Schoedler.

Frank A. Schoedler, 62 years old, died June 22 at the residence of his son, Raymond A. Schoedler, Tampa, Fla. Mr. Schoedler had been making his home with his son since the first of the year, when he came from Washington, D. C., because of ill health. He was well known as a pianist and organist, as well as an instructor. He is survived by his widow and two sons, Raymond and Francis Schoedler of Tampa.

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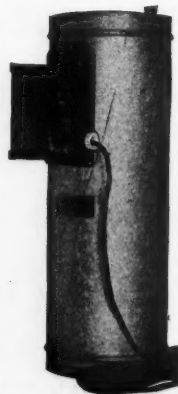
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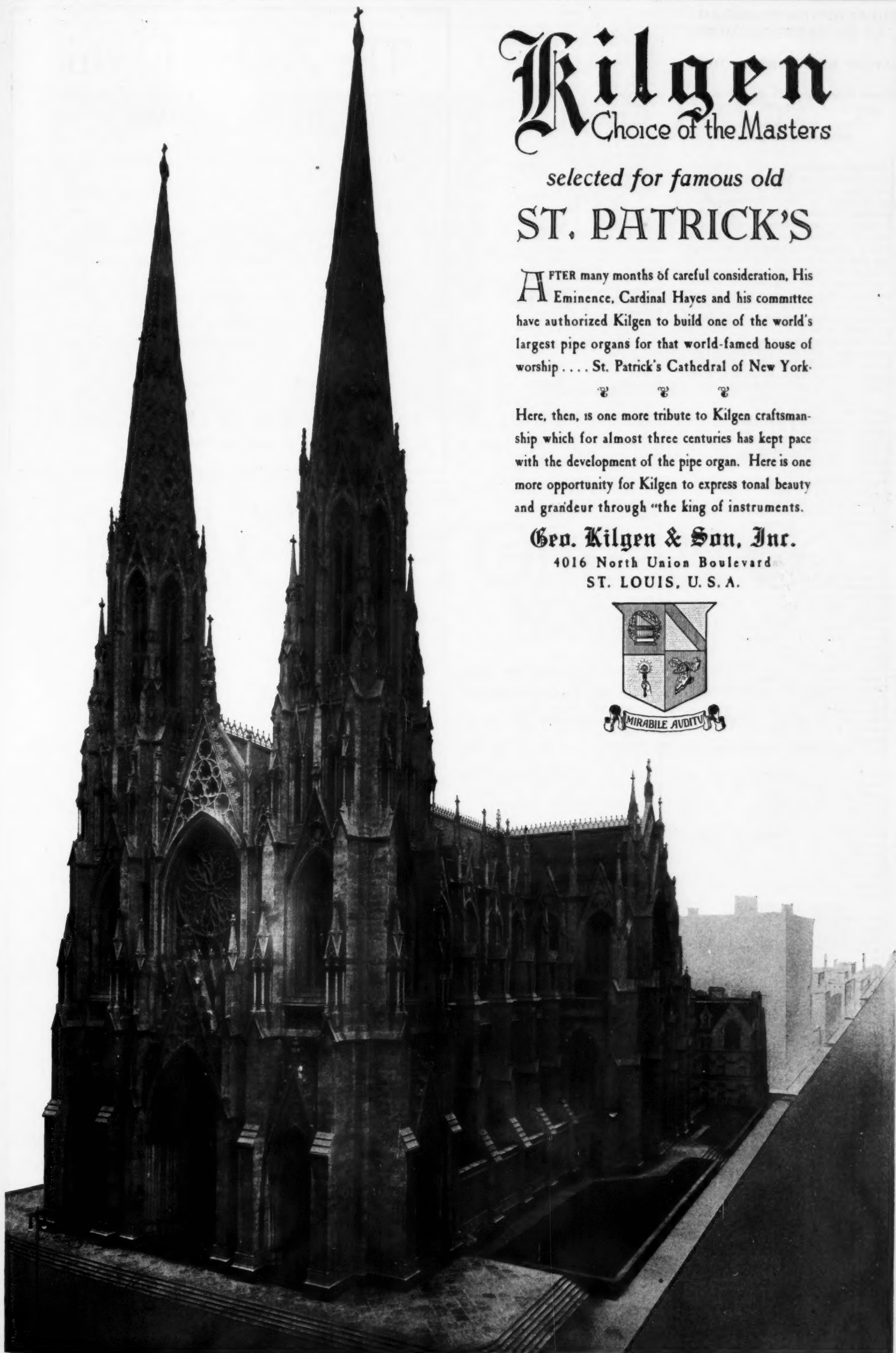
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BIG ADDITION TO ORGAN AT ST. BARTHOLOMEW'S

LATEST NEW YORK PROJECT

Skinner Company Will Add to Instrument Built by It in 1919 for Church of Which David Williams Is Organist.

Another prominent organ undertaking reported from New York City involves the enlargement of the Skinner four-manual in St. Bartholomew's Episcopal Church. The task has been entrusted to the Skinner Organ Company and substantial additions to the present instrument are under way. This church, where David Williams is in charge of the music and where he is the latest of a long line of famous organists who have made the music rank with the best in the United States, is being enlarged. The present organ, which is one of Skinner's most famous achievements and which was installed in 1919, will have the resources shown by the following specifications when the new work is completed:

CHANCEL GREAT.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Traverso, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Ophicleide, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHANCEL SWELL.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Aeoline, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

Three blank knobs for future stops.

CHANCEL CHOIR.

Dulciana, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Celesta and Celesta Sub, 61 pipes.
Tremolo.

CHANCEL SOLO.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Philomela, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes, 25 bells (to be prepared for).

CHANCEL PEDAL.

Bourdon, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quint, 10 1/2 ft., 32 pipes.
Cello, 8 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Posaune, 8 ft., 32 pipes.
Three blank knobs for future Celestial pedal.

GALLERY GREAT.

Diapason, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Violin Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.

GALLERY SWELL.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.

Violin, 4 ft., 73 pipes.
Dolce, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 61 pipes.
Trumpet Harmonique, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Posaune, 16 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Unda Maris, 8 ft., 49 pipes.
Tremolo.

GALLERY CHOIR.

Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Keraulophon, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Piccolo, 2 ft., 61 pipes.
Flügel Horn, 8 ft., 73 pipes.
Tremolo.

GALLERY PEDAL.

Diapason, 32 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Quint, 10 1/2 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
Still Gedeckt, 8 ft. (from Swell), 32 notes.
Bombarde, 32 ft., 12 pipes.

A celestial organ, to be installed in the future, has been prepared for with this specification.

Diapason, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Night Horn, 8 ft., 73 pipes.
Unda Maris, 2 ranks, 4 ft., 146 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Chorus Mixture, 5 ranks, 305 pipes.
Trombone, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

TAKE OVER BENNETT FIRM

Rockford Men Form New Company and Will Move Factory.

A group of prominent business men and capitalists of Rockford, Ill., took out incorporation papers in July for the formation of a new company to take over the business of the Bennett Organ Company of Rock Island, Ill. The character of the men and the plans tentatively outlined by them would indicate a considerable enlargement of the scope and sphere of the company. A large new plant at Rockford is to be occupied and the present factory at Rock Island, which has been the headquarters of the Bennett Company and its predecessors, the Moline Pipe Organ Company, the Lancashire-Marshall Company and the Marshall-Bennett Organ Company, since 1865, is to be disposed of. It is understood that Robert J. Bennett is to have charge at the factory. Details of the new organization and its plans are being worked out and will be announced in future issues of The Diapason.

Carl F. Mueller to Montclair, N. J.

Carl F. Mueller, organist and choir director at the Grand Avenue Congregational Church in Milwaukee, has been appointed to a similar position at the Central Presbyterian Church of Montclair, N. J. He will take up his new work Oct. 1. Meanwhile he is spending a period in study at Winston-Salem, N. C., under John Finley Williamson. Montclair is an exclusive residence suburb of New York and Mr. Mueller sees many opportunities for wide usefulness in this location. He has been at the Milwaukee church just eleven years and during his incumbency the music has developed to a point where it is known throughout the city and state. The volunteer vested choir has made a name for itself, especially for its cappella singing, and was the first vested choir established in Milwaukee. The girls' white-robed choir of forty voices has been unique. Mr. Mueller has given ninety organ recitals at the church, always to large audiences. Mr. Mueller will have a large Skinner organ at his disposal in Montclair.

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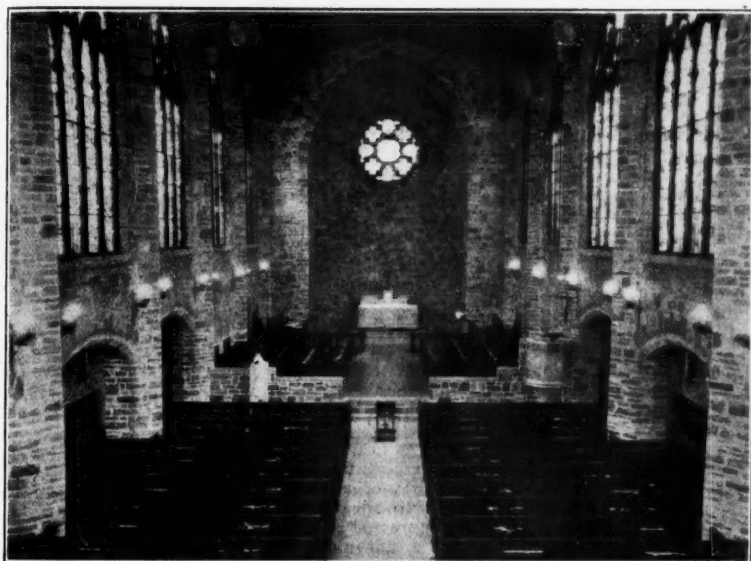
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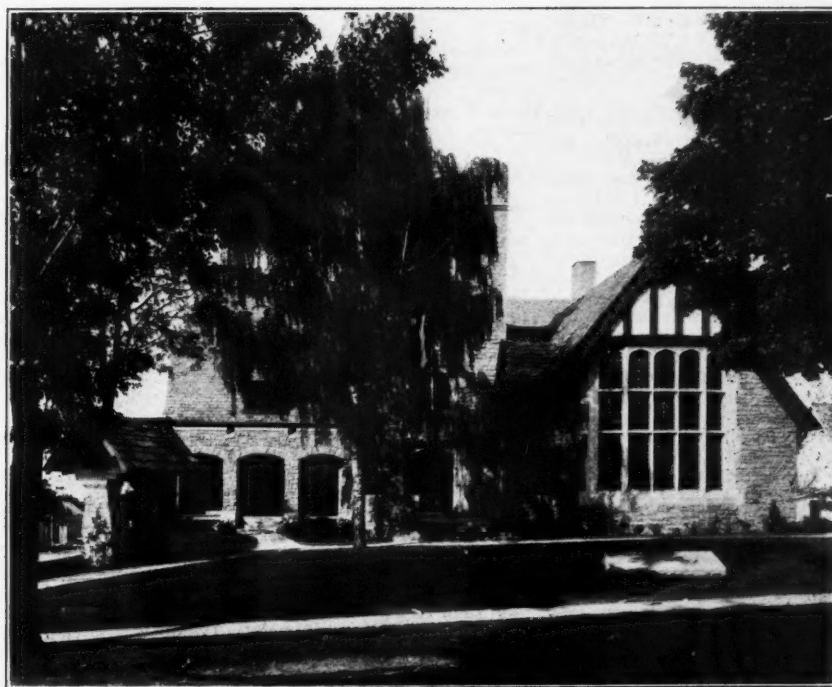
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Some Impressions on Visit to Builders and Organs of Europe

By WILLIAM H. BARNES

In returning home from my first visit to Europe since I was a boy of 11 years, when organs and organ building had not developed to be my chief hobby, I find I have gathered in my two months' stay something not only of the art and architecture, customs, language and traditions, but incidentally some vivid impressions of the organs of the divers countries visited. Possibly it would be more truthful to state that my investigation of organs in England, especially in London and Liverpool, was more than incidental and became my main interest in these cities, though there is certainly everything to claim one's interest in London, aside from organs.

Landing at Naples and working north through Italy, I found my first real surprise and shock, in visiting the huge churches in Rome such as St. Paul's without the walls, Santa Maria Maggiore and St. Peter's vast pile, to note the small size of the instruments installed in these great Romanesque buildings. This style of architecture does not lend itself well to providing space for an adequate organ even though such were desired.

I was reading somewhere recently of a man, musically inclined, who always admired the organ, particularly because nowhere did he know of so much machinery being devoted wholly to pleasure, except a merry-go-round. I was reminded of this when I saw the two pitifully small so-called organs tucked away behind a column on either side of the high altar at St. Peter's in Rome. Here is said to be the largest building, certainly the largest church in the world, with a pair of little organs provided for its music that the poorest city church in America or England would blush to own, and so out of scale are they, both in size and finish, with the grandeur and magnificence of St. Peter's that they looked for all the world like organs one sees in merry-go-rounds.

Lucas says in his book on Italy: "How it came about that between the years 1300 and 1500, Italian soil—and chiefly Tuscan soil—threw up such masters in architecture, painting and sculpture, not only with the will and spirit to do what they did, but with the power, too, no one will ever be able to explain. But there it is. In the history of the world two centuries were suddenly given mysteriously to the activities of Italian men of humane genius, and as suddenly the Divine gift was withdrawn." What a pity some of this great art impulse was not given to organs!

I heard the Sunday services in four of the most important churches, including the great cathedral in Florence, where the very flower of these two centuries of art flourished. Without exception the singing was bad and the organs were worse. All of them were badly out of tune. The singing is entirely plainsong and Gregorian chants, which go on endlessly, except for breathing spells, when the organ bellows and squeals out an interlude in a totally unrelated key. It was at Santa Maria Novella, where the organ is still pumped by hand (not a rare thing in Europe even now) that the blower exercised his superior judgment over that of the organist as to the length of the interlude by letting the wind out when he thought it had gone on long enough. This would not be such a bad device for some improvisers I have heard elsewhere. It provides a complete closure, even if somewhat drastic. I heard nothing in any of these organs that indicated any pipes longer than 8-ft. and hundreds of squealing whistles which are politely termed "ripieni." In fact, that is said to be the "glory" of Italian organs. I am willing to let it go at that, if that is what is meant by the word "glory."

Seriously, it is something of a shock to go to Italy, whence come most of

our opera and singers, a supposedly musical country, to encounter such bad singing and such inadequate organs. I can now fully understand the remark a friend made upon his return from Rome. In a small church there he found the best organ he had heard in Italy, and it turned out to be an old Roosevelt. Of course, in the marvelous stone, resonant buildings, these little boxes of pipes kick up an awful row and re-echo through the buildings, perhaps deluding some people into thinking they are listening to a real organ, though that scarcely seems possible.

Upon arriving at Milan I naturally desired to see where modern Italian organs are manufactured, and so, securing an interpreter, I hid myself to the Balbiani works. It appeared to be an old house, with the reception-room decorated with pictures of the Yon brothers and Clarence Eddy, that firm friend of all the organ builders and organists abroad, as well as at home. After much waiting, the wife of one of the Balbiani brothers finally appeared, and though I had previously made arrangements, I was told they were both out of town, and it was quite impossible for anyone else to show me through the factory. They were apparently under the quaint delusion that I might wish to learn some of their secrets of organ building.

I was informed by one of the priests at the great cathedral in Milan that Mashioni built the organ at the cathedral, and did much of the important work in Italy. He urged me to visit that factory, somewhat north of Milan, but, finding it inaccessible except by private motor, for which an outrageous price was demanded, I missed another opportunity of getting as far as the reception-room of a great Italian organ builder.

I don't want to be unreasonable in my criticisms of Italian organs, but this is all I can truthfully say about them.

From now on, I am happy to say, the story changes, and I became more and more impressed with the work of the builders in Switzerland and France, and most of all with those in England. In Lausanne I had two delightful hours on the organ at the cathedral, an organ of some ninety stops, built by Kuhn about twenty-five years ago. I was greatly surprised by the efficiency of the Swiss fan blowers, as this great organ was blown with only a 5 H.P. motor, and some of it on high pressure, where we would require at least 15 H.P. for an organ of this size. Another time I shall investigate this more fully. The tone had the characteristic French reeds, with German tendencies in other parts of the voicing, and was truly a noble instrument. The console was somewhat out of date and curious in design. Another delightful organ was a small one of some thirty stops in the English church at Lausanne, which seemed to combine the best of the English, French and German type of tone, as it had been built and rebuilt by a builder of each nationality. From these two examples I was convinced that the Swiss organs are justly famous.

In Paris I heard the organ upon which Guilmant played so many recitals, at the Trocadero, where someone was madly tearing off something by Schönberg. Our guide assured us they were tuning the organ. Sunday was busy, as I heard Widor at St. Sulpice, Marchal at St. Germain des Pres, and the organ at Ste. Clotilde, where Cesar Franck was organist for forty-four years, and Vierne at Notre Dame in the afternoon. There is no need of my stating what these best-known French organs sound like. All works of Cavaille-Coll, they have been often described.

Here, as in Italy, organs are only used antiphonally during the service, gorgeous interludes being played between the plainsong chants. I refer to the grand organ in the gallery at the west end of the church. At Notre Dame and St. Sulpice the choir is accompanied in the chancel with a small organ, whose tone is in complete contrast, being quite sombre and foundational in character, forming a perfect antithesis to the intense brilliancy of the grand organ. I shall never forget

the blaze of tone that was poured forth by Widor at St. Sulpice in his first interlude. The effect is electrifying. It is the same at Notre Dame, but there it is somewhat marred by the fact that the organ is badly out of tune. And even with the marvelous acoustics of Notre Dame, the raucous, absolutely freely-voiced reeds, when out of tune, will scarcely go.

I was told by the present head of Cavaille-Coll, M. Convers, that they received the large sum of \$24 a year for keeping both the organs at Notre Dame in condition. This would make even some of our theater managers appear liberal in their provision for organ upkeep. The blowing apparatus at Notre Dame was donated by an Englishman, a dozen men being required previously.

I did not take an interpreter to Cavaille-Coll's factory, where I was received very politely, needless to say, being in France, but was shown as little as possible, and I found my limited knowledge of French, when I got to arguing with Mr. Convers as to why they were not building something approximating a modern electric organ, left me out on a limb, so to speak. Their policy seems to be expressed in the sentiment of Elijah, "I am not better than my fathers." They are attempting now in a half-hearted way to build small electric organs. Therefore, all the great organs of France are practically unmanageable by one person, even the French organists needing one or two assistants to wield the horribly clumsy stops in and out, and there seems little prospect of their having anything better for a long time to come, as they are so intensely patriotic that they wouldn't dream of importing a foreign organ for any really important place, and their own builders don't seem either inclined or able to furnish them with what we consider the barest necessities in console convenience.

I spent a delightful evening with Dupre at his new home in Meudon, where he has recently installed the organ Guilmant had in his home for many years, the specifications of which appeared in *The Diapason* for May. Both he and Mme. Dupre are charming and Mme. Dupre speaks perfect English. Before leaving I promised to send M. Dupre a good American stop to replace the old-fashioned clarinet which was the only unsatisfactory stop in the lovely old Cavaille-Coll. I wanted him to have at least one good American example of voicing.

Coming now to London, I at once got in touch with Henry Willis, whom I had met on one or two of his recent trips to America. I was treated royally for the two weeks I was there. He showed me everything it was possible to see and created in me the greatest regard for him personally and for his ability as an organ builder. I heard in London just what I wanted to hear, many Willis organs, of old and new vintage, in resonant buildings, large and small, and those not so good for sound. The organs in these latter places interested me especially, as that is the sort of buildings we have generally in America, and if an organ sounds well in such a place, we know it is the organ itself, unaided. I can only say that the Willis organs I heard met every test for true church tone, with diapason choruses and always chorus reeds of great distinction.

At Hertford a new Willis in Christ Hospital Chapel, though small, was peculiarly effective. A very old one in the dining hall and an old one at All Saints' Church seemed to have something of the ensemble of the old Hutchings organs. When I suggested this to Mr. Willis, he said, "Yes, Hutchings worked along very sound lines."

The Union Chapel at Islington had a large Willis fifty-five years old, with the original Willis radiating concave pedalboard. Think how many years it was after this was invented before this great convenience came into anything like general use, and it is still not generally used in France! In England a great deal of organ building consists of rebuilding, so I was shown several rebuilds, such as St. Paul's Church, Portman Square; Christ Church, West-

minster Bridge Road, and Farm Street Church, Mayfair. It is astonishing what a distinguished sounding organ can be made out of old and mediocre material when taken in hand by a master such as Willis.

St. Paul's Cathedral has the finest full swell of only twelve stops I have ever heard in an organ, and the tubas voiced by Grandfather Willis, fifty years ago, are the most glorious examples of their kind, I believe. Certainly no progress has been made in this type of tone since these were voiced. I met Mr. Macpherson, the organist of St. Paul's, who had the best boy choir, I believe, in England, just two days before he dropped dead. He will be a great loss to the profession.

Willis' latest large work in London, Westminster Catholic Cathedral, was heard twice, the last time just as the solo organ stops had been added. A great work for a great building! The grand chorus mixture that tops the massive diapason chorus, where he has introduced the double languid diapason on high pressure for his principal foundation tone, is marvelous in effect.

The work of John Compton was heard at the Liberal Jewish Synagogue. It is an extended or unified organ of some twenty-two sets, and I have no hesitancy in saying it is the best of any organs of this type, though such organs are nearly universally condemned in England. Also he has a truly fine theater organ at Shepherd's Bush, with a real 32-ft. I wish we had John Compton in America. He would be much more appreciated than he is in England, where respect for tradition is stronger.

I was also amply entertained by Hill, Norman & Beard, and heard one of their older works at Wesleyan Central Hall and a new one at the Royal Chapel and the huge 100-stop residence organ installed in the home of the present owner of the firm, Captain John Christi. This was on a scale I had never seen in any home, with emphasis placed, as in all English organs, on organ tone, and little enclosure of the various departments. It was a pleasure to meet Noel Bonavia-Hunt, Stuart Archer and Mr. Meale, the popular organist of the Wesleyan Central.

Organs at Oxford, Leamington, Chester and Canterbury were also heard, but I won't dwell on them more than to say that they met every requirement of the services.

It was pleasant to hear Dr. Hollins give one of his Monday night recitals in Edinburgh, in his home lair, so to speak. He has been doing these for thirty years. I was fortunate in hearing Dupre, Vierne, Widor and Hollins, all on the organs in their home territory. Hollins gives a delightful analysis of each piece before he plays it, and frequently plays the important piece he wishes his audience to take away with it two or three times for an encore. All is done in such a friendly, informal way that he still draws crowds after thirty years of it, and he has only a two-manual, though a very good one, on which to perform.

Last of all, I heard at Liverpool what were to me the most impressive two organs in Europe. Both are by Willis, one at St. George's Hall, which Audsley called "the most effective organ in the world." This was built seventy years ago, and I came nearer believing another remark of Dr. Audsley's, that "there has been no improvement in organ tone in the past seventy-five years," after hearing this organ, than I ever thought possible. What a man Grandfather Willis must have been to turn out a work of this kind when he was only 30, and to make something so advanced tonally in all departments, save strings, that the procession is just now catching up to it! Marvelous imitative reeds, big tibias, every variety of diapason, and glorious chorus reeds, but the first two groups we think of as essentially modern. I was absolutely astonished. The build-up, blend and ensemble are perfect.

The organist, Mr. Ellingford, played superbly for me. The present Henry Willis had something to live up to when he undertook to place an even larger organ not far away in the Liverpool Cathedral. I must say that he has done it, and proved himself worthy

of his heritage. He has definitely adopted the electrification and pouch chest generally used in America since his visits there, and is leading the other English organ builders along the same lines, as his grandfather led tonally for so many years. It is only fair to say that the pneumatic action as employed in England was much quicker and more satisfactory than what we had in America, so that we passed quickly from the tracker to the electric stage, whereas they have clung to the pneumatic action as good enough for all reasonable requirements.

Harry Goss Custard, organist of the cathedral, who is to be heard at the N. A. O. convention at St. Louis, was more than courteous in showing me everything, as was Mr. Willis' partner, Donald Harrison.

My opinion of English organs was very high before I had heard them. It is even higher now that I have.

In conclusion, so much has been heard about the grandeur of English diapasons, that I wish to comment on them. Almost in every organ I heard they were very fine, but our best builders create just as fine examples in America. What makes the true English diapason grandeur is, first, the good acoustics of most English churches; second, the fact that the unison diapasons which we try to make do all the work, or at most in association with an octave, 4-ft., nearly always are supported in English organs of even moderate size with a 16-ft. diapason, 4-ft., 2 $\frac{3}{4}$ -ft. 2-ft. and 4-rank mixture. I regret to say only

our largest organs in America have a real "diapason chorus." More striking, perhaps, are the 16-ft., 8-ft. and 4-ft. chorus reeds generally introduced in moderate-sized English organs. Here, I believe, is the true distinction of the English organ. Given the same acoustical conditions, and as many ranks, I am sure most American builders can do as well with the diapasons, but with the chorus reeds we have still something to learn that would be to our great advantage.

Gillette Programs in Book Form.

Carleton College, Northfield, Minn., which makes a specialty of the organ under its director, James R. Gillette, has published in the form of a pamphlet the recital programs of Mr. Gillette during the school year which has come to a close. The little volume provides a survey of the educational work done at the college and is of value to organists desiring to add to their repertoire. The first recital of the season was played Sept. 19, 1926, and the last was that of June 12. On the latter date Mr. Gillette played as follows: Solemn Prelude, Noble; Fantasia on "Ein' Feste Burg," Faulkes; Scandinavian Tone Pictures (Norwegian Dance and Scene in Sweden), Emil Juel-Fredrickson; Overture in A, Maitland; Largo from "Xerxes," Handel; "Memories" (played for the class of 1927), Dickinson. The next recital, and the first in the series of 1927-1928, will be given in Skinner Memorial Chapel Sunday, Sept. 18, at 4:45 p. m.



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Mrs. Fenn in Florida.

Florida State College for Women plans for the entertainment and artistic development of the students of the summer school in various ways. One of the features is a series of organ recitals given every Wednesday evening at 7:30 by Mrs. Augusta A. Fenn. Mrs. Fenn has held positions of importance for many years in and around New York City. She has had her organ training with Gaston Dethier. In addition to her work as organist and teacher of organ in the summer school, Mrs. Fenn is preparing a chorus of forty women's voices, to give a concert at the close of summer school.

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heard this composition on many occasions, but never quite so well played as by the distinguished visitor. It was perfect organ playing, and touched one of the high points of the recital. The well-known Martini Gavotte and Mr. Fry's own Prelude on 'God of Heaven and Earth' were both excellently played."

Dr. Alfred E. Whitehead, Organist of Christ Church Cathedral, Montreal, Canada, in "The American Organist" on Mr. Fry's contribution to the recital at the Montreal Convention of the Canadian College of Organists.

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Dayton, O.
Four Manual

Scottish Rite Temple
San Jose, Cal.
Three Manual and Echo

St. Anthony's Church
Okmulgee, Okla.
Three Manual

First Church of Christ, Scientist
Orlando, Fla.
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Franklin, N. H.
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Polytechnic Preparatory School
Brooklyn, N. Y.
Three Manual

Memorial Presbyterian Church
St. Augustine, Fla.
Four Manual

Broadway Methodist Episcopal Church
Indianapolis, Ind.
Four Manual

First Church of Christ, Scientist
Montclair, N. J.
Four Manual

Holy Trinity Catholic Church
Evansville, Ind.
Three Manual

Grace Congregational Church
Framingham, Mass.
Three Manual and Echo

First Presbyterian Church
Easton, Pa.
Three Manual

Memorial Baptist Church
Johnstown, Pa.
Three Manual

First Baptist Church
Columbus, O.
Four Manual

Memorial Auditorium
Sacramento, Cal.
Four Manual

Faith Lutheran Church
Detroit, Mich.
Three Manual

Christian Church
Harrodsburg, Ky.
Three Manual

Municipal Auditorium
Orlando, Fla.
Four Manual

Centre Congregational Church
Brattleboro, Vt.
Three Manual and Echo

Union Methodist Episcopal Church
Fall River, Mass.
Three Manual

Scottish Rite Temple
Oakland, Cal.
Four Manual

Hyde Park Methodist Episcopal Church
Cincinnati, O.
Three Manual and Echo

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Larchmont, N. Y.
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First Congregational Church
Washington, Conn.
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Ross had distinguished himself in several cities in the United States before he was engaged to play at the Victoria.

Tribute to E. N. Williamson.

At its meeting on June 13 the executive committee of the N. A. O. adopted the following resolution on the death of E. N. Williamson, religious editor of the New York Evening Post:

Whereas, Our beloved honorary member, Ellis N. Williamson, has just been taken from our midst,

Resolved, That we record with gratitude his long-continued support of the National Association of Organists. He encouraged its program and fostered its aims by his pen and his wise counsel. His services to church music throughout the country began when no newspaper was giving the worship of the churches serious consideration. His development of the weekly page in the New York Evening Post devoted to organ and choir

music was successful because of his enthusiasm and discernment. To many of us his personal friendship was an inspiration. His greatest pleasure was in helping us to serve the cause of church music.

Resolved, further, That copies of this resolution be sent to Mrs. Williamson and to the editor of the New York Evening Post, and that it be published in our official organ, The Diapason.

Installs Marr & Colton Organ.

The McPhail School of Music and Dramatic Art of Minneapolis, one of the largest schools of its kind in the Middle West, is installing a Marr & Colton organ. This organ will be used for instruction in the theater organ department.

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Cincinnati, Ohio (one four and eight two-manual organs)
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New York City, Mecca (Shrine Temple), (one four and three two-manual organs)
New York City, McKinley Temple (two two-manual organs)
New Haven, Conn. (one three and two two-manual organs)
Scranton, Pa. (one two-manual organ)
Hagerstown, Md. (one organ)
Columbus, Ohio (two two-manual organs)
Williamsport, Pa. (Scottish Rite Cathedral), (one three-manual organ)

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Grace St. Stephen's Four-Manual
Specifications Are Drawn Up by
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Grace St. Stephen's Church, in the Episcopal diocese of Denver, has purchased what will be an outstanding organ in the Rocky Mountain district. It is to be finished in December. The church was designed by Frohman, Robb & Little of Boston, and its stone construction makes it an excellent place for sound. A handsome case will be a feature of the instrument.

The specification is one of unusual dignity. It was drawn by Frederick Boothroyd in consultation with the builders, the Welte Organ Company. Mr. Boothroyd was lately organist of Paisley Abbey and Elgin Parish Church, Scotland. He was a pupil of Drs. Bairstow and Havelock, with further training in Munich and London. His choir is said to be one of the best west of the Mississippi. Recitals are planned, with visiting organists chosen from among the world's most prominent artists.

The organ is to be of four manuals, with fifty-five speaking stops—one thirty-two foot—harp and chimes. The console is of the English type, with drawknobs manipulated by means of the remote control inside combination setter. The specification appears below:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Double Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 12 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Principal, 4 ft., 12 pipes.
Flute Dolce, 4 ft., 12 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 5 rks., 305 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 8 ft.
Harp, 8 ft.

SWELL ORGAN.

Liebllich Gedeckt, 16 ft., 61 pipes.
Horn Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Geigen Principal, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Piccolo, 2 ft., 12 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventeenth, 1 3/5 ft., 61 pipes.
Cornet, 3 rks., 61 notes.
Contra Fagotto, 16 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Cornopean, 8 ft., 12 pipes.
Trumpet Harmonic, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 61 pipes.
*English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
*Rohr Flöte, 8 ft., 61 pipes.
Viola, 8 ft., 12 pipes.
Dulciana, 8 ft., 73 pipes.
*Liebllich Flute, 4 ft., 12 pipes.
Suabe Flute, 4 ft., 73 pipes.
Octave Viola, 4 ft., 12 pipes.
*Nazard, 2 1/2 ft., 12 pipes.
*Flageolet, 2 ft., 12 pipes.
Violette, 2 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft.
Chimes.

*Unenclosed.

SOLO ORGAN.

Contra Viol, 16 ft., 73 pipes.
Cello, 8 ft., 12 pipes.

Viola Celeste, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Octave Viol, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft.

PEDAL ORGAN.

Sub Bourdon, 32 ft., 56 pipes.
Open Diapason, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 16 ft., 88 pipes.
Quint, 10 1/2 ft., 32 notes.
Flute, 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Flute, 4 ft., 32 notes.
Open Diapason (from Great), 16 ft., 32 notes.
Open Diapason (from Great), 8 ft., 32 notes.
Fifteenth (from Great), 4 ft., 32 notes.
Contra-Viol (from Solo), 16 ft., 32 notes.
Liebllich Gedeckt (from Great), 16 ft., 32 notes.
Contra Dulciana (from Choir), 16 ft., 32 notes.
Cello (from Solo), 8 ft., 32 notes.
Gedeckt (from Great), 8 ft., 32 notes.
Viola (from Choir), 8 ft., 32 notes.
Contra Fagotto (from Swell), 16 ft., 32 notes.
Trombone (extension Solo Tuba), 16 ft., 12 pipes, 32 notes.
Double Trumpet (from Great), 16 ft., 32 notes.
Trumpet (from Great), 8 ft., 32 notes.
Clarion (from Great), 4 ft., 32 notes.
Chimes, 8 ft.

VOTTELER FACTORY IS BUSY

List of Organs for Fall Delivery by Cleveland Builders.

The factory of the Votteler-Holtkamp-Sparling Company at Cleveland is having a busy summer, due to a large number of contracts on hand. Among organs listed for early delivery are instruments for the following:

Nazareth Hall, Lake Johanna, St. Paul, Minn., two-manual.
University Lutheran Church of Hope, Minneapolis, three-manual.
Columbia Congregational Church, Barberton, Ohio, two-manual.
St. Michael's Church, Brookville, Ind., two-manual.
Methodist Episcopal Church, Beech Grove, Ind., two-manual.
Hope Lutheran Church, Wheaton, Minn., two-manual.
Most Pure Heart of Mary Church, Shelby, Ohio, three-manual.
First United Brethren Church, South Bend, Ind., two-manual.
First Methodist Church, Geneva, Ohio, two-manual.
South United Presbyterian Church, Youngstown, Ohio, three-manual.
First Lutheran Church, Fargo, N. D., three-manual.
The Cleveland firm is steadily adding equipment and men to care for the increase in volume of business which is received by it.

Mrs. Fox Goes to Dalton, Mass.

Mrs. Kate Elizabeth Fox, F. A. G. O., for the last three years organist and choirmaster of the First Presbyterian Church, Watertown, N. Y., has tendered her resignation to accept a position in the First Congregational Church at Dalton, Mass. Mrs. Fox goes to the church at Dalton with a large increase in salary and with great opportunities for service. Dalton is a residence town just outside of Pittsfield. It is the home of the manufacturers of the Crane writing papers, who have recently installed a fine organ in the church. After the installation of the organ they looked for an organist, and after some search decided to offer the position to Mrs. Fox. Mrs. Fox went to Watertown from the Church of the Redeemer, Morristown, N. J.

Louis Baumann, organist of St. John's Reformed Church, Lancaster, Pa., for the past fifty-two years, and who recently resigned, was made organist emeritus of the church at a surprise testimonial held recently.

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I have had the pleasure of hearing and playing many of your organs, and it gives me more pleasure to tell you how favorably they impress me. Your voicing is excellent in every particular, while the mechanism is not only simple but most practical and effective. I admire your organs and I congratulate you on your deserved success.



CASPAR P. KOCH, *City Organist, Pittsburgh, Penn.*

The best Austin Organs are not surpassed anywhere in the land.



EDWIN ARTHUR KRAFT, *F. A. G. O., Organist and Choirmaster, Trinity Cathedral, Cleveland, Ohio.*

I am glad to have the opportunity of expressing to you my admiration of the responsiveness of your action, the evenness of the wind pressures and the mechanical conveniences of the console. You have my best wishes.



NORMAN LANDIS, *A. A. G. O., Organist, Presbyterian Church, Flemington, N. J.*

The organ you built for us is now over ten years old. During these ten or more years the organ has, due to correct mechanical principles and excellent workmanship, given practically no trouble. By its superb voicing it is the pride of the Church and the joy of the organist.



EDWIN H. LEMARE, *Hon. Fellow of Royal Academy of Music, London, F. R. C. O., Hon. F. A. G. O.*

I am happy to subscribe my name with those who have had the pleasure of playing upon your organs. I have had the experience, during several extended series of recitals of presiding over some of your finest and greatest achievements in organ building, notably in the Civic Auditorium, San Francisco; City Hall, Portland, Maine; and more recently in the Memorial Hall, Chattanooga, Tenn. The Chattanooga organ is an artistic triumph—tonally and mechanically. I used the word "mechanically" with regard to the wonderfully prompt and reliable electric action; an action practically immune from ciphers or the frequent disarrangements so often encountered. You have the enviable monopoly of your Universal Wind Chest, supplying the pipes, no matter how many are used at a time, with steady "unshakable" wind, plus an effective undulating Tremolo on suitable stops. You have my sincere compliments and congratulations.



WILL C. MACFARLANE, *Concert Organist, Brooklyn, N. Y.*

Your organ in the City Hall of Portland, Maine, which I played for several years when Municipal Organist of Portland, is a captivating and wonderfully effective instrument. You are doing splendid work in organ building and I hope you may be given the opportunity of installing many municipal organs throughout the country.



FRANCIS A. MACKAY, *Organist and Choirmaster, St. Paul's Cathedral, Detroit, Michigan.*

Inasmuch as we have in St. Paul's Cathedral one of the largest Austin Organs in America, it seems almost needless for me to say anything further in the way of a testimonial. The choice of the organ to be placed in the Cathedral was largely in my hands, and after extensive examination of various makes, I finally decided upon the Austin. I believe the tone quality and workmanship of the Austin Organ has not been surpassed by any organ builder in America, and it is also the easiest instrument of its kind to handle of which I know today. I have recommended the placing of a considerable number of Austin Organs in Detroit Churches during the past three years. The majority of these recommendations have been accepted by the local boards of trustees, and I have yet to learn of any cases in which they have proved unsatisfactory.



ROLLO F. MAITLAND, *F. A. G. O., Organist, Church of the New Jerusalem, Philadelphia, Penn.*

"How is the new organ in your church?" I am often asked. There is only one reply to make,— "Fine,—wonderfully satisfactory." One of the members, referring to it recently, said, "We have a gem." May you build many more as good and better.



PROF. JOHN P. MARSHALL, *Department of Music, Boston University, Boston Mass.*

I consider that the Austin Organ is unsurpassed, both as regards beauty of tone and skillful, durable construction. The console especially, with its convenient arrangement of the stops and mechanical accessories, its remarkable facilities for adjustment and control, represents the last and best stage in the evolution of this vital part of the instrument.

AUSTIN ORGAN CO., Hartford, Conn.



News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Western Pennsylvania.

The chapter journeyed by train and automobile Saturday afternoon, July 9, to St. Stephen's Church, Sewickley, in response to an invitation from the women of the parish, through their organist and choirmaster, Julian R. Williams, in whose honor the occasion was planned.

At 3:30 Charles A. H. Pearson played the program which he presented at the Washington convention the preceding week. The three-manual Austin organ, with antiphonal division, was heard to advantage, and the beautiful church provided just the right atmosphere for the Passion Symphony by de Maleingreau. The opportunity to hear this recital was greatly appreciated by the members of the chapter, judging from the representative attendance.

At the close of the program the cars of some of the parishioners were waiting to take us on a trip through the beautiful hilly country around Sewickley, returning past the exclusive country estates of Sewickley Heights. Following this a delicious chicken dinner was served in the parish-house to forty-two.

At the conclusion of our final business meeting for the season, Anthony Jawelak, blind organist of Holy Trinity Catholic Church, whose manuscript "Madrigal" Mr. Pearson had played in the recital, gave a thrilling demonstration of his pianistic and general musical ability. One of his feats was to play a Bach fugue from the "Well-tempered Clavichord" in its original key, and then play it in a remote key suggested by one of his listeners. He also improvised an exquisitely beautiful prelude on a theme given him by Arthur B. Jennings.

The occasion will be long remembered with the greatest pleasure, as were the two former excursions to Sewickley.

Western New York.

Mr. and Mrs. Harold Gleason gave a delightful afternoon to the Western New York chapter on July 2. The entertainment took the form of a picnic held in an entrancing glen near their beautiful home at Highland Heights, Rochester. Following an informal reception, an appetizing supper, which had all the zest of the great outdoors, was prepared over an open fire in the woods, and was greatly enjoyed by the thirty-five guests present.

The meeting brought to a happy close a successful and busy season. Carl Paul has invited the chapter to hold the opening meeting in the autumn at his estate near Highland Park, and another delightful occasion is promised. The election of officers for the year will take place at this meeting.

Georgia Chapter.

Miss Eda Bartholomew, organist of the St. Mark's Methodist Church, Atlanta, was elected dean of the Georgia chapter at a meeting of the organization held June 15. Miss Bartholomew succeeds Alton O'Steen. Other officers elected were: Joseph Ragan, sub-dean; Mrs. Stephen W. Banta, secretary; Mrs. Bonita Crowe, registrar; Miss Emily Parmalee, treasurer; Miss Ethel M. Beyer, librarian, and J. Gordon Moore, auditor.

Florida Chapter.

A branch chapter of the A. G. O. was organized at Orlando, Fla., in June. The following officers were elected: Regent, Herman F. Siewert; vice-regent, Mrs. Carrie Hyatt Kennedy; secretary, Mrs. George Freymark.

LAST WORD IN MODERNISM

Midmer-Losh Delivering Fifth Organ to Calderone Syndicate.

The Midmer-Losh Company is delivering its fifth organ for the Calderone syndicate in the fine new theater at Glen Cove, Long Island, N. Y. This instrument contains all the new features developed by the Losh brothers, including seven octaves, a new type vibrato, a two-pressure celeste, melody couplers and a sostenuto device. Not all Midmer-Losh instruments are as radical as this, which is intended to be the last word in advanced design.

An interesting development of the new type sharp-beating vibrato is the application of its sharp phase to the full organ, which is adjusted to compensate for the flatness resulting from the friction and inertia of a large moving body of air to supply full organ. It is set forth that the wind gauge in any instrument will register a drop of wind pressure in full organ and consequent slight flatness, which by this device is compensated so that the instrument will produce its full-voiced volume and on its correct pitch.

A seven-octave Midmer-Losh organ delivered in Boston to the Woburn Baptist Church has created interest in that center of fine organs.

Other interesting work includes a rebuild of the organ in St. Peter's Lutheran Church, Middletown, Pa., over forty years old, into a modern three-manual, seven-octave instrument under the direction of William E. Bretz of Harrisburg.

In the vicinity of Philadelphia the Midmer-Losh organization is constructing a large number of new instruments for which the installation was arranged by Horace Apel, Philadelphia organist and organ man. The old organ in Christ Church, one of the most famous of the remaining colonial churches, is to have restoration work of considerable extent done this summer by Midmer-Losh. This organ extended originally to low G both on the manuals and pedals, a hundred years before seven octaves were considered.

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PILCHER *Organs*

THE VOICE OF INSPIRATION

Who's Who Among American Organists

Arthur Davis.

Arthur Davis, who retires this fall as organist and master of the choristers at Christ Church Cathedral, St. Louis, after serving there with distinction for a period of more than fifteen years, is a native and musical product of England and one of the ablest and most conscientious church musicians and recitalists of the country. His record at the cathedral includes the playing of 560 recitals. As nearly all of these were given on the old organ, recently replaced by a large new Skinner, his fellow organists often have looked upon his work as one of heroism no less than of art.

Mr. Davis was born in Birmingham. When 13 years old he was playing for church services and he has been engaged in his profession ever since that time. He studied theory under



ARTHUR DAVIS.

Dr. Kitson, A. Eaglefield Hull, Dr. W. John Reynolds and others in England and did his principal organ work under C. W. Perkins, municipal organist, presiding over the instrument in the Birmingham Town Hall. His organ appointments abroad included positions in England and Ireland, one being the post of assistant at the Pro-cathedral in Birmingham under Dr. Reynolds.

Mr. Davis came to America to be organist and choirmaster at Christ Cathedral, Salina, Kan. This was followed by his appointment to Christ Church Cathedral at St. Louis in 1911. In St. Louis he introduced community and noonday recitals, which have become a prominent feature at the cathedral. His choir has consisted of forty men and boys and he has presented the great oratorios with his own solo boys as soloists.

Mr. Davis is the composer of church music, organ, piano and choral works and wrote the prize hymn-tune "Pray, Children, Pray" for the Manchester Sunday-school Union and "A Hymn of Prayer," which won the prize in the contest conducted by the Homiletic Review. Another achievement is his training of professional organists and he has coached candidates for the A. G. O. degrees since 1921 without a failure by one of his pupils to date.

Mr. Davis is a firm believer in the American school of organ composition and in the future of American composers and recitalists, especially in music for the church. He considers the American school of church composition as showing distinct signs of being unique and of "being rated eventually as unsurpassed, when the gold has been removed from the dress."

The latest honor bestowed on Mr. Davis is his selection as one of the recitalists at the St. Louis convention of the National Association of Organists this month. He won his fellowship in the Royal College of Organists before he came to America and since then has become a fellow of the American Guild of Organists.

Katherine Hammons.

Enthusiasm over the organ and organ music nowhere is recording a more rapid growth today than in the southwestern part of the nation, as those who read the pages of The Diapason realize. And a large part of the enthusiasm that has been created and maintained is due to the leadership of a group of enterprising woman organists. Prominent in this group is Miss Katherine Hammons, whose latest distinction is her election as dean of the Texas chapter of the American Guild of Organists, to direct the activities of the chapter in the coming year.

Miss Hammons began the study of the piano at the age of 7 years and at 9 composed her first piece. This made her the youngest composer in the great Lone Star state. At the age of 12 years she won a prize for the best original composition. She taught piano successively in Garland College and Cleburne Conservatory and for the last several years has maintained a studio in the Bush Temple at Dallas. Miss Hammons' advanced study in piano has been with several prominent teachers and her organ work has been done with the late Edward Kreiser of Kansas City, Dr. J. Lewis Browne of Chicago, Harry Gilbert, Richard Keys Biggs and Pietro A. Yon.

Miss Hammons held the position of organist at the Central Presbyterian Church in Dallas for about five years and has been playing at the City Temple for the last ten years. Here she presides over an excellent three-manual Austin.

Miss Hammons has passed the greater part of her life in Dallas and has given freely of her energy to make that city an organ center. One of her activities resulted in the bringing of Pietro A. Yon, Richard Keys Biggs and others to Dallas for recitals. In writing of her election as dean one who has been closely associated with Miss Hammons in her work said: "Miss Hammons was elected for three good reasons: First, that she has a wonderful personality, which has made her very popular; another, that she is a charter member of the Texas chapter, with an almost 100 per cent attend-



KATHERINE HAMMONS.

ance record at meetings, and the third, that she takes an enthusiastic interest in any task with which she is concerned, which is an important asset in any undertaking."

Frederick W. Goodrich.

Frederick W. Goodrich was born in London, England, and at an early age became a chorister in the Church of All Saints, Kensington Park, then renowned for its musical services. Here he had the splendid opportunity of singing two daily choral services and of receiving an education in the best traditions of English church music. After his voice changed he became an articulated pupil of the organist, Edward Henry Birch, who was a pupil of the

celebrated Dr. Arnold of Winchester Cathedral. Mr. Goodrich later pursued his musical studies with Henry Stevenson Hoyte, the well-known organist of All Saints', Margaret street; Dr. Phillip Armes, organist of Durham Cathedral and professor of music in the University of Durham; Dr. Charles W. Pearce, dean of Trinity College, London; Dr. F. A. Challinor, the well-known composer, and Dr. Frederick Karn. He also attended the lectures of the University of London given by the late Sir Frederick Bridge, M. V. O. When about 14 years of age Mr. Goodrich received the appointment of organist of St. Peter's, Regent Square, in the west of London. He held appointments successively at the following churches: St. John the Baptist, Kensington; St. Peter, Hammersmith; St. Clement, Kensington; St. Columba, Kensington, and St. Mary, Blechingley, Surrey.

In 1904 Mr. Goodrich came to this country and received his first appointment as organist and director at St. David's Episcopal Church, Portland, Ore. In 1907 the late Archbishop Alexander Christie offered him the ap-



FREDERICK W. GOODRICH.

pointment as organist and director of his cathedral church—Old St. Mary's—Portland. This appointment has been filled with great success for over twenty years. The old cathedral is now closed and the congregation has moved to the beautiful new edifice of Italian Renaissance architecture. Mr. Goodrich has a fine choir which sings the best of liturgical music, with a large three-manual modern Kimball organ.

Mr. Goodrich was in charge of the first "music day" held at any exposition in the country and at the Lewis and Clark Exposition, held in Portland in 1905, achieved a success which awoke Portland people to the possibilities, musically, of their lovely city. His success led to his being invited to play at the San Francisco Exposition of 1915, where he was one of the forty-four organists of the United States thus honored.

Mr. Goodrich is known in Portland as "The Father of the Municipal Organ" because of his persistent efforts to obtain the splendid Skinner which is now in the municipal auditorium. Since the organ was installed Mr. Goodrich has played at nearly all of the important national and civic events held in the building. He was selected by the city as the organist for the visit of the late President Wilson, also for the civic memorial service for the late President Harding, and again for the visit of Vice-President Dawes. He has been an active promoter of the Sunday afternoon municipal concerts and has been for several years one of the solo organists. In other musical fields his work is well known. He is the organist of the Portland Symphony Orchestra, conducted by Willem Van Hoogstraten, and for the last twelve or more years has written the program notes of that organization.

He is chairman of the music committee of the Portland Public Libraries and is proud of the music section, which is said to be the second best in

the entire country. In his capacity as instructor of music in the Portland division of the University of Oregon, his lectures on musical history and appreciation and the philosophy and science of music have been attended by hundreds of students from all parts of the Northwest. He has also lectured for many of the principal clubs and musical organizations. In radio organ playing he is known as a pioneer, having given the first organ recitals for the Oregonian station KGW and made many of the experiments in radio work for that newspaper.

As a composer he is represented in the Fischer catalogue by "The Oregon Catholic Hymnal," "Solemn Vespers," the "Cantus ad Processionale"—a very important and standard work on plain chant accompaniment—"Select Chants," arrangements, transcriptions, anthems, etc. One of his compositions for military band, "Marche Pontificale," was a feature of the recent Portland pageant "Rosaria." He is the organist of the Portland Lodge of the Benevolent and Protective Order of Elks, No. 142, and had charge of the hundred or more bands present at the Portland Grand Lodge reunion of 1925.

Mr. Goodrich is one of the founders and past president of the Musicians' Club of Portland, three times has been dean of the Oregon chapter of the American Guild of Organists, is a founder and past president of the Oregon Music Teachers' Association, and also past president of the Portland district of the same association. He is also a member of the Portland chapter of Pro-Musica and auditor of the Oregon Federation of Musical Clubs and state chairman of libraries and church music.

Goldsworthy to New Position.

William A. Goldsworthy, who has to his credit a notable record as a church organist in New York City and as founder of a school for organists that has achieved success, will transfer his sphere of church activities in the fall to a new field. He has accepted the appointment as organist and choir-master of St. Mark's in the Bouwerie and has resigned his post at St. Andrew's Church on Fifth avenue. In St. Mark's Mr. Goldsworthy will preside over a large new Möller organ. He will take up his new duties Oct. 1. Mr. Goldsworthy will be enabled to do an original work in an original way and his ability in improvising will find sway especially at the services. His choir will be a double quartet of men which is to be one of the best in the United States. The headquarters of the Modern Scientific Organ School, of which Mr. Goldsworthy is the head, will be transferred to St. Mark's.

Fraternity Hears Gertrude Bailey.

The Phi Beta fraternity presented Gertrude Bailey in an organ recital, assisted by Evelyn Jergen, soprano, at St. Luke's Church, Evanston, on the evening of June 23. The recital brought out a large delegation of both resident and out-of-town members of Phi Beta, who were in attendance at the national convention of the fraternity being held in Chicago, besides a goodly representation of Chicago and Evanston lovers of organ music. Mrs. Bailey's playing throughout was such as proved her to be an excellent and advanced technician, a finely schooled organist and a well-balanced musician. She showed good command of the instrument and her registration was interesting and in good taste. Her program was as follows: Prelude and Fugue on Bach, Liszt; Indian Serenade, Vibbard; Nocturne, Ferrata; Seraphic Chant, from Sonata No. 2, Lily Wadhams Moline; "Elves," Bonnet; "Rhapsody Catalane," Bonnet; "Dawn," Jenkins; "Song of the Basket-Weaver," Russell; Toccata (Fifth Symphony), Widor.

Ex-Blowers Organize in Paris.

According to dispatches from Paris to American newspapers, loft No. 2 of the "Société des Anciens Souffleurs des Grandes Orgues," otherwise known as the Guild of former Pipe Organ Pumpers, has been established in Paris. Ambassador Myron T. Herrick is on the roster of members. He did his pumping in the First Presbyterian Church at Wellington, Ohio.

Presenting Hymns in Most Favorable Way

By REGINALD L. McALL

Abstract of Address Before General Convention of American Guild of Organists at Washington, D. C.

Good congregational singing flourishes only under favorable conditions. Hymns should be known to the people through intimate association in their homes. The habit of the older generation was to use the hymn-book for the informal singing of hymns, and the learning of fine new tunes was most stimulating. Such singers were versed in secular part songs, and were alert to pick up and read music in four parts.

Hymns form the most condensed units of good text and music we possess. As such the words deserve clear setting forth, fine printing in large type, and the time necessary to catch their meaning and learn to sing them. For this purpose they should be printed in the form of poems, below the music. The writer of the words will benefit by this method, for he desires to convey great thoughts through the beauty of his verse; the player will benefit equally, for he can read the music better when there are not several rows of words between its staves; the minister, desiring to master their meaning, can study them in poetic form. [If he wishes to read the verses aloud with ease and effect he prefers that they should appear as written.] Moreover, the organist should be equally interested in the thought conveyed by the text, so that his interpretation may be intelligent. While the inset method might appear well suited for this purpose, in reality it proves confusing.

The best hymn-books provide alternative tunes for some important hymns, where good usage has proved that a choice should be offered. When the words are printed as a poem this is feasible. Otherwise the words must be repeated within the second tune, or another hymn placed there. In order to use the first hymn with the second tune the other words must be ignored while the music surrounding them is rendered, a painful compromise. Another loss is in the difficulty of indicating important directions as to expression and unison singing.

It is clear that the first verse may well be placed within the staves, and opinions may differ as to whether that verse should not be repeated so that the poem may appear in its entirety. There is only one reason for placing all the verses of hymns within the staves—when the words have irregular scansion, or substituted feet. In no other way can confusion be avoided, though we all remember books in which the alternative music for one variant line was printed below the hymn. When there are several such variations, however, the only remedy is to treat the hymn as an anthem, either by placing all the verses in the music, or by repeating the tune for the two or three verses that are the chief offenders.

All of us were once members of church schools. Have we forgotten the steps by which pupils become familiar with hymns? In the primary and younger junior groups all the words are memorized, and the air is learned by rote. This memorizing should continue when the children reach the upper grades. They have thought of hymns as poems, and as they are still asked to commit the words to memory, it is advisable that the poetic form be retained. At this time the singing is in unison, so that there is no question of reading the lower parts. We must not forget that our close associations with the words of our great hymns were with poems, for all the hymnals at that time were thus printed.

Anyone who teaches piano playing to those who must lead the hymns in church schools finds that they experience great difficulty in reading the music easily when four or five verses are intruded within the staves.

Some of the new books compromise,

and print only four verses within the staves. If more must be used they are placed below. In other books all the verses are put between the staves. Where it is felt that there is a demand for all the verses, an effort is made to satisfy it up to the ridiculous limit of seven, any in addition to that number being omitted. In "For All the Saints," which contains eight verses, a different verse is left out in two modern books, one of them printing four verses without and three verses below the music. "Just as I Am" is shortened by the arbitrary omission of its splendid last verse, which reads—"Just as I am, Thy power unknown." Why this verse should have been left out is hard to understand. The fact is that if any verses are to be omitted it should be at the discretion of the officiating minister. The choice of such verses can be made intelligently only when all are printed, and in such form that their sequence of thought can be traced.

Inquiry among the editors of these recent hymnals shows that they feel the pressure of popular demand. Some of them add that when church musicians and religious educators have been consulted the verdict has been in favor of the inset method. Confident that their opinion had never been obtained, I recently wrote to about 100 prominent organists and liturgists, asking for their reaction. I received forty-eight replies, of which thirty-one express the wish to retain the poems below the music, while only eleven would place the verses between the staves. Six organists were undecided, and others said they had never thought the problem through, their chief concern with hymns being to teach an unfamiliar tune to their choirs in the least possible time. Such a misconception of the importance of hymns and tunes reveals one cause of our poor congregational singing.

One thing is certain. The world of church musicians has not been heard from conclusively. Nor are the musical problems involved the only ones, for a wise decision should take into account the devotional and inspirational values in fine words and their right to appear in the most effective form, as well as the strictly musical considerations.

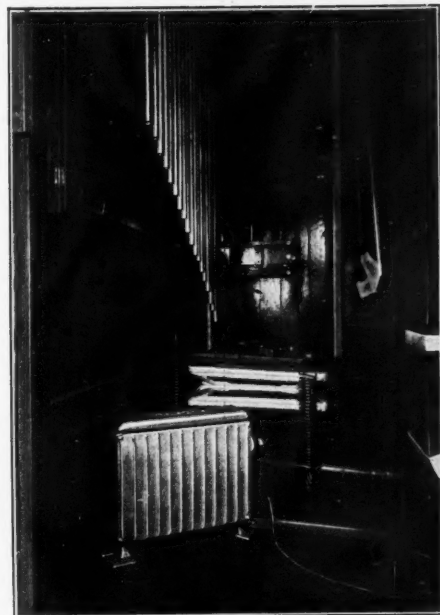
No one need fancy that this movement as to the form of printing our hymn-books is negligible, or confined only to provincial sections of our people. The official books of the great Protestant bodies are threatened, and the books prepared for our children have already yielded, for the most part, for reasons which concern the question of the largest sale. We need the best scholarship and the finest printer's art so that our books may be permanently helpful in form and substance. Shall we renounce the proper pointing of the tails of the notes in the alto and tenor parts? Shall we allow economy and selling arguments to prevail? Shall we permit the invasion of hymnody by the influence of poor "gospel" song?

No, the new way is not a panacea for poor congregational singing. Where you may hear the hymns best sung, either in parts or in unison, here, in England and in Germany, the hymns are printed as poems. In fact, in many cases the first verse does not appear inset in the music. I believe that a deeper realization of the meaning of the words, which undoubtedly is helped by their setting out as poems, together with a revival of musical culture in Christian homes, is needed if congregational singing at its best is to flourish again.

Death of Mrs. Ellen C. Hardy.

Mrs. Ellen C. Hardy, mother of Walter D. Hardy and Maurice Hardy of the W. W. Kimball Company, died on June 14 at her home in Chicago after an extended illness. She was 68 years old. Burial was at Dallas, Tex., Mrs. Hardy's home before her marriage. Mrs. Hardy was the widow of John F. Hardy, who died a number of years ago. Her two sons were her only children. Walter Hardy is manager of the organ department of the Kimball Company and Maurice is associated with him in the designing and sale of organs, both men being well-known to organists throughout the country.

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Octave, 4 ft., 61 pipes.
Hohlpfeife, 4 ft., 61 notes.
Gamba, 8 ft., 61 notes.
Mixture, 5 rks., 305 pipes.
Trumpet, 8 ft., 61 pipes.
Celesta, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornocean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Oboe, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 134 pipes.
Wald Flöte, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

Celesta, 8 ft., 61 bars.

Celesta, 4 ft., 61 notes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 61 notes.
Flute Harmonic, 8 ft., 73 pipes.
Erzähler, 8 ft., 61 notes.
Erzähler Celeste, 8 ft., 49 notes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Hohlpfeife, 4 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Mixture, 5 rks., 61 notes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Trumpet, 8 ft., 61 notes.
Tremulant.

ECHO ORGAN.

Bourdon, 16 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Bourdon, 32 ft., 56 pipes.
Open Diapason, 16 ft., 44 pipes.
Violine, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Quint, 10 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba, 8 ft., 32 notes.
Fagotto, 16 ft., 32 notes.

Busy Summer for Christian.

Palmer Christian has been putting in a busy summer with a large class of pupils at the University of Michigan and has found some unusual talent for concert coaching. The last week in July and the first week of August are being spent by Mr. Christian delivering twelve lectures at the Northwestern University School of Music in connection with the new school for church music. His subject is "The Organ in the Church." He is also slated for two recitals at Northwestern. Before returning to Michigan Sept. 19 Mr. Christian expects to get a vacation in the north woods.

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Makes An Analysis of "An Analysis"

By GORDON BALCH NEVIN

Well, well! What a lot of fun I have started with my little musings under the title "Some Things that Peeve Me." In his article, "American Composition: An Analysis Is Made," Walter H. Nash starts off by giving figures that bear out my assertions rather nicely, and then finishes off by attempting to prove that the very opposite conclusions are to be drawn.

What are we to do with a man who instances Rheinberger "with his twenty or more sonatas" (practically none of which save the "Pastoral" are played in this day) as a criterion by which to judge American composition? And why make such an absurd suggestion, even for mere rhetorical purposes, as that in regard to Bach being ousted from our recital programs just because he lived and died in a foreign country? No one, least of all myself, quarrels with the frequent playing of the *acknowledged* Great Masters. What we do object to is the undue attention given to foreign composers of mediocre ability.

I quote Mr. Nash's figures in this tabulated form:

Different compositions:	
American	611
Foreign	971
Different compositions played:	
American	1,040
Foreign	2,215
Eliminating "Bach, Brahms, Beethoven, Handel, Haydn, Mendelssohn, Mozart, and many, many others":	
American	583
Foreign	388

The question immediately obtrudes: "Just who are these many, many others?" It is an interesting speculation. However, this is merely a prelude to the real point of this discussion. When Mr. Nash comes out with the dogmatic statement that "American compositions are receiving just about all the attention they can stand," I, for one, pop up to ask: Is Mr. Rogers' Concert Overture in B minor, which sells at the rate of only sixty copies a year (on Mr. Nash's authority) receiving all the attention it can stand? Mr. Nash says it is a difficult work, and says the same for the Widor Toccata and the Bach D minor Toccata and Fugue; well, possibly so, but there are many organ works far more taxing, in my estimation.

Mr. Nash displays great familiarity with the sales records of the Schirmer firm. It would be interesting to have the record of Barnes' "Symphonie" for organ, a work that is a veritable tour de force of technical skill in composition. Is it "receiving all the attention it can stand?" How about Mr. Rogers' D minor Sonata, No. 2, published not so long ago? Is it receiving sufficient attention? Are Jepson's exceedingly original works selling or being played sufficiently?

I thoroughly enjoyed Mr. Nash's slaps at my "Will o' the Wisp" and Mr. Yon's "Gesu Bambino." Both happen to be about the best sellers the American organ trade has had. Mr. Nash says we "have a few things of a better stamp and once in a while they are actually performed." Exactly. Reference to my article will show that I brought out this very point. It was hardly necessary to belittle my little morceau to prove it. I personally have done some things that I consider better pieces of writing than the "Wisp," and a portion of my "peeve" was the realization that they are not played a fraction of the times that the "Wisp" appears. Mr. Nash proves my point by a rather discourteous logic.

However, when Mr. Nash starts to mix up the question of nationalism and the American composer, I throw up my hands. What in the world has nationalism to do with the point that American organ composers, whether native-born, foreign-born, or descendants of foreign-born, are being given a poor show in comparison with the French and Belgian composers of the day? We have in the United States probably fewer citizens with any pronounced strain of French blood in their veins than from any other one foreign land. Some of the organ programs played in the last few years would lead one to think that our land is chiefly populated by French descendants. It is this continual obeisance at a shrine that has

little in common with our American atmosphere or conditions that is disgusting to so many of us. And I have a tremendous accumulation of correspondence that justifies the phrase "so many of us."

It is rank nonsense to say that American composers are writing "in the idiom of their forefathers until such time as the feeling of a new national instinct shall arise." They are most certainly not doing any such thing, considering, of course, only the better things in organ composition. I am not thinking of the easy church material or obvious teaching pieces in this connection. I ask Mr. Nash to give me the European antecedents of the best work of Rogers, Stoughton, Clokey, Carl McKinley, Gaston Dethier, Firmin Swinnen (especially his recent suite), George W. Andrews, Mark Andrews, Kinder, Oscar Schminke, Alexander Russell, Dickinson, etc.

No, you can't credit the neglect of native works to hereditary influences. It goes deeper than that—in one word, *snobbishness*—the desire, as Hamilton C. Macdougall lately expressed it, "to give the names of composers to audiences instead of music"—the desire to "put something on a program that was stupid * * * because the composer's name would make a certain kind of organist think better of the list."

In the same issue of The Diapason William Lester, who has a tremendous list of worthwhile things to his credit, had this to say: "The American organist is too busy playing Widor, Bonnet, Vierne, et al., to pay just attention to the products of his near neighbor. * * * Frankly, it pays neither to write nor to publish American organ numbers, except in a few exceptional cases." These two quotations sum up the whole matter. Mr. Lester states the situation as it is, Mr. Macdougall gives the cause in one sentence. It all comes back to one term—*snobbishness*. These two men have said all that I have tried to bring out, and, being wiser men, have said it much more briefly!

I tried to make it clear in my first article, and I wish to repeat here that I am not complaining about the reception that has met nine-tenths of my own writings. Mr. Nash's article has an unfortunate tang in that it implies that either Dr. Diggle or myself, or both, are, shall I say, "sore" at the conditions and are standing up to say how good our stuff is and how badly we are treated. I don't think that the genial Dr. Diggle has any such thing in mind, and I am absolutely sure that I do not. When a man receives, as I did, fifteen letters from a mailed list of sixteen copies of an organ sonata, all favorable and eleven of them running to superlatives in praise, he would be an ingrate to feel otherwise than thankful. But I am anxious to see a far wider use and more general performance of the works of other American composers. We've got them, and they have the ability; it's up to the players to make it worth their while to keep on writing—writing more and better American music.

Mr. Diggle to Mr. Nash.

Los Angeles, Cal., July 4.—Editor of The Diapason: I want to thank Walter H. Nash for so ably endorsing what I said in my article on American compositions in the June issue of The Diapason—that the average American organist is too indifferent to American compositions and is content to go on playing old war horses such as the Toccata and Fugue in D minor and the Widor Toccata rather than learn new works—and for proving my assertion that they are perfectly willing to play American compositions if they are easy and need little preparation. The Yon and Nevin pieces are excellent examples, for had the recitalists been willing to work we might have had the "Sonata Prima" and the "In Memoriam" at the head of the list.

None can say that Mr. Farnam, for instance, would program unworthy music, and yet one never sees a program of his that does not contain one or more American compositions. It is to men like this that our organ composers have to look, for they are big enough to overlook the prejudice that hangs over American compositions. I may be wrong, but after reading the article of Mr. Nash some four or five times it is beginning to dawn on me that he is not wildly enthusiastic over American organ music. Well, as my old friend Dr. Dinty Moore says: "Tot homines, quot sententiae."

ROLAND DIGGLE.



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CHICAGO, AUGUST 1, 1927.

THAT OLD DISCUSSION

"Organ Recitals" is a subject that is perennial. A convention would not seem complete without an hour or two devoted to this topic and whenever organists come together in any part of the country we read afterward of how they tried to solve the problem. If talk would settle the question it would have been settled long ago.

At the Guild convention in Washington late in June the subject, of course, came up and Warden Sealy led the discussion. He pointed out, as did those who followed him, that organ recitals were really not an ancient institution, but in an early stage of their history, and that the character of the instrument and its location militated against making recitals "pay." The trend of the discussion was that the organists were not really at fault.

At the risk of contradiction, we are beginning to believe they are largely at fault. And if they would devote the time to a remedy instead of talk, something might eventually be achieved. Professor Macdougall in his "Free Lance" puts his finger on the sore spot when he calls attention to the deadly nature of some programs. The head of a prominent organ company in a talk with the writer not long ago declared that the organ, no matter what its mechanical improvement, never would become popular as long as organists persisted in playing only that which they relish and in a way which appeals to their taste, and prepared programs chiefly with an eye to how they will appear to their fellow organists, whose unfavorable judgment alone they seem to fear. We believe this organ builder, whose opportunities for observation have been wide, is right. We also recall the statement of an organ erector some years ago when the name of a certain nationally-famed organist was mentioned. "Does Dr. — still hate as much as ever to play anything that anybody wants to hear?" was his query.

Oh, no, we do not mean that recital programs should be cheapened and a lot of trash played. This is the other extreme, and we are getting enough of it in many places. As a matter of fact the "fake" player is able to flourish and sell his wares largely because the men and women who are thoroughly capable refuse to make themselves interesting. Repeatedly we hear a program of excellent quality played in a deadly manner. Too often, also, it is noted that a great concert player will give an entire program, not of varied selections, but of a few things of one style which happens to appeal most strongly to him. Go to almost any recital and see how long you can listen before you are tired. If there were variety this certainly should not be the case.

It is true that the organist labors under a handicap. The organ is usually in a church, and both admission fees and applause are generally interdicted. And the organist must take

the instrument at his command and make the best of it. The violinist has the advantage over him in that he can take his fiddle anywhere. Even the pianist can do so, with a little more trouble. We should not expect our instrument to have the same popularity, nor should we expect the same revenues. But it is evident from many examples we might cite that there are places where the organ recital draws, and does it from year to year, and not by mountebank methods. If we would study the methods of those who have been successful—who have solved the problem in their localities—we might get farther than with discussions that merely go around in a circle.

THE FORMULA OF 1700

Any organist who may be inclined to mourn because in this day his work is not greatly appreciated should find some comfort in contemplating conditions in the early history of the organ. It appears that even then organists were considered by some persons as easily acquired and trained. An interesting volume on display in the Library of Congress in Washington instantly attracted attention because it seemed to be a good historic example of propaganda on behalf of the organ. In those days Englishmen apparently conducted campaigns to popularize the organ in churches, just as, much to the dismay of their editors, we Americans today seem to conduct propaganda for organs in schools and municipal auditoriums. This sentence at once caught our eye:

"Now, for your comfort know * * * that after ye are gotten into the way, you will have organists grow up amongst you as your corn grows in your fields, without much of your cost and less of your care."

Was this a prophecy of conditions for many centuries in the future?

The volume quoted was written by Thomas Mace, who died in 1709. It deals with "Musick, both divine and civil." The first part dwells on the necessity of "singing Psalms well in parochial churches, or not singing them at all." That is the same issue we discuss today. There are chapters on the value of an organ to a church and an eloquent brief, apparently, on behalf of the installation of these instruments in churches. It was evidently calculated as an answer to those who at the time argued against the introduction of instrumental music in worship. The line of argument could not be followed in full, for Mr. Mace's work is in a glass case, receiving perhaps more reverential and respectful treatment today than it did when the author walked among men. But chapter VI was there plainly to be read at this late day. It was entitled "How to Procure an Organist." Naturally this aroused our interest, and so we read:

The certain way I will propose shall be this, viz.: First, I will suppose you have a parish clerk, and such an one is able to set and lead a Psalm, although it be never so indifferently. Now, this being granted, I may say that I will, or any musick master will, or many more inferiours (as virginal players, or many organ makers, or the like). I say, any of these will teach such a parish clerk how to pulse or strike most of your common Psalm-tunes, usually sung in our churches, for a trifle (viz.: 20, 30 or 40 shillings), and so well that he need never bestow more cost to perform that duty sufficiently during his life.

This, I believe, no judicious person in the art will doubt of. And then, when this clerk is thus well accomplished, he will be so doated upon by all the pretty ingenious children and young men in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clerk that he may teach them to pulse a Psalm-tune: which any such child or youth will be able to do in a week or a fortnight's time very well.

And then again, each youth will be as ambitious to pulse that Psalm-tune in public to the congregation, and no doubt but shall do it sufficiently well. And then, in short, the parish will swarm or abound with organists. * * * For you must know (and I entreat you to believe me) that, seriously, it is one of the most easy pieces of performance in all instrumental music to pulse one of our Psalm-tunes truly and well, after a very little shewing, upon an organ.

Evidently we have always had with us those who say that any young woman can learn to play the organ and

should do so for the honor involved (or the privilege of practice on the instrument); who are quite sure that it is a question not of how good, but how cheap. The formula was worked out for them early in the eighteenth century.

They used to call these the "dog days," but from the standpoint of organs and organists there is neither dullness nor sorrow in them. Just as summer is at its height and we are in the midst of the vacation period we note great activity in our sphere, as exemplified by the news in this issue of The Diapason. Two of the largest organs projected for some time are described—one for St. Patrick's Cathedral in New York and the other for the municipal auditorium in Minneapolis—besides which the large organ in St. Bartholomew's Church, New York, is to be greatly enlarged. In addition to this we have a full account of the recent Guild convention and publish the program which promises a great meeting of the N. A. O. at St. Louis a few weeks hence. The organ world will soon have to adopt the old Pinkerton motto, "We never sleep."

Nearly the entire June issue of the Master's Servant, the monthly parish paper of the First Evangelical Lutheran Church of St. Paul, Minn., is devoted to tributes to the late organist, Gerhard T. Alexis, whose death was recorded in The Diapason last month. The issue contains a picture of Mr. Alexis, a sketch of his career and resolutions adopted by the various church and musical organizations with which he was actively connected. The untimely passing of this young and capable organist and all-around musician is a distinct loss to the profession.

A demented woman entered a church in an Illinois town a few weeks ago just before the Sunday service and said the Lord had sent her to play the organ. When she assumed the organ bench she was removed to the police station. This contains a valuable suggestion. We know of some others who have taken places at organs, whether or not they thought they were heaven-sent, who should have been removed in the same way.

Piano and Organ Music.

Dayton, Ohio, June 24.—Editor of The Diapason: I rejoice to see increasing signs of the joint use of organ and piano. To those who may be unfamiliar with this combination, there can be but one injunction—to try it. They will then begin to vision the possibilities and the beauties to be obtained by uniting these two wonderful instruments, so diverse and so complete in themselves.

This increased use naturally comes to the attention of composers, and it was a happy day, artistically, that brought forth the "Symphonic Piece" by Joseph Clokey.

I gather that there is considerable complaint over the dearth of literature for this combination. To such I would say: "Cease lamenting until you have exhausted the literature already at hand. If you are a good enough organist to play from a two-stave score; if you are sufficiently capable to use harmonium music effectively, then you have a rich mine to explore." As a single instance, the catalogue of Carl Simon, Berlin, contains over 800 items of all grades of difficulty for this combination (harmonium and piano). About one-seventh of this list are original compositions. There are effective arrangements of many of the great symphony and sonata movements, modern things from the interesting pen of Karg-Elert, etc., etc. The French houses issue some good items for piano and harmonium, as well as do German publishers. The B. & H. issue of the Liszt "Les Preludes" is one of the finest and most effective things of its kind. It should go without saying that for such things a pianist every whit as competent as the organist is a prime necessity.

Yours for getting out of ruts and exploring the Beautiful.

[REV.] DON H. COPELAND.

The Free Lance

By HAMILTON C. MACDOUGALL

Do you realize how much is being done for the cultivation of musical taste, and done in the ordinary course of work, by organists? Here are three illustrations:

Allan Bacon (College of the Pacific, Stockton, Cal.) sends me some excellent programs given at the college; I note that the themes of some of the more important compositions are set forth in music type—a very good example to follow.

Albert Riemenschneider (Baldwin-Wallace College, Berea, Ohio) in the course of his next year's work at the college plans to cover the entire organ works of the immortal J. S. Bach in twenty programs; it is not clear just what part of the work of playing falls to the teacher, but if a student goes to the college for four years he will have studied the entire works of the Leipzig cantor. To plan this work is a difficult task, a matter surmounted by Mr. Riemenschneider triumphantly. I advise every earnest organ student to send for the twenty programs, enclosing a 2-cent stamped and self-addressed envelope.

Samuel A. Baldwin of the College of the City of New York and E. Harold Geer, organist of Vassar College, are both generous souls, for they bind up their year's programs in a booklet; here, again, is an opportunity of acquiring a really remarkable series of programs. The Vassar service lists contain not only organ recital programs, but also very helpful lists of sacred music of the advanced types for women's voices.

Last month I suggested that one may not judge with any accuracy, merely from the list submitted, whether a player is an acceptable performer; I have no doubt, however, that the gentlemen I have named are all excellent players, since their reputations vouch for them. Indeed, I have heard Professor Geer and rank him among the best players of the day.

Can you name three pianists who are doing as much for the young people of the present day as these three men are doing?

And there are others!

What do you think of "The Complete Organ Recitalist"? I find it a very valuable and stimulating work. Fifty-two pages out of 400 are given up entirely to American organs, "movies," organists, etc., and throughout the book are respectful references to things American. I am somewhat surprised at the recognition accorded us, for the attitude of the noble Briton has not been entirely courteous or sympathetic. Only a few months ago I read an article on American music, intended to be friendly, that called us "gumchewers!"

Did you know that William Reed, the composer-organist and writer on musical topics, was a satirist? The following verses that he sent me in the course of a correspondence would indicate as much. He titles his lines "Futurist Music":

Some folks there are who seem to think
That modern music's on the blink;
And so they wish to give us some
That we could neither play nor hum
With any sense of real joy.
And for their purpose they employ
All sorts of hideous combinations
Of scales, and chords, and queer relations
In use among some heathen nations.
As well as others they conceive
Would lead us later to believe
It was the real thing—TRUE MUSIC—
Which they, among some other few, sick
Of our systems were prepared
To give us—what we had not dared
To think about. They say: "Oh, My!
If you will only make a try
Of our new stuff, you'll come to like it.
Your ears are slow, and fail to strike it
All at once; but wait a while,
And you will greet it with a smile."

Such talk is bosh and far-fetched tosh.
We're quite content with what we've got,
And have no use for all such rot
As "notes escaped," and scales that turn
all
Into chaos, dank, infernal.
For when they're mingled all together,
They seem the end of music's tether.

Sometimes no bars and (Oh, My Stars!)
The accidentals piled in blocks,
Like faces pitted with smallpox,
And several keys in use at once.
You wouldn't call that fellow dunce
Who failed to read them P. D. Q.
I couldn't do it, nor could you.

Well now, what's wrong with those there folks?

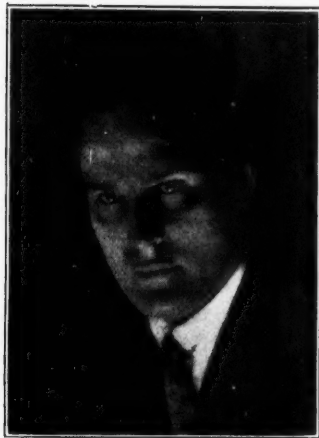
Are they just ordinary blokes
Who rise from bed, and dress upstairs,
And wash, and shave, and say their prayers?

We hope they are; but here's the point:
Their noses must be out of joint.
And so, to settle this vexed question,
Let's say: THEY'VE TONAL INDIGESTION.

W. REED, Kenogami, P. Q.

But "Billie," don't you know that
you'll hurt the feelings of some of the
modernist brethren? How could you?

GUNTHER RAMIN.



Günther Ramin, noted German organist, who presides at the organ bench of St. Thomas' Church in Leipzig, has the unique honor of occupying the post once held by Johann Sebastian Bach. Wilhelm Middelschulte, who returned late in June from Germany, where he gave a special master course at the National Academy for Church Music, brought The Diapason the latest photograph of Mr. Ramin, for whose work he has great admiration. Ramin is rated as a great organist not only for his interpretation of the best works, but because of his genius in improvisation. The "Thomas-kirche" is always filled with large and musically intelligent audiences when he plays. From some small theme, usually taken from a work sung by the famous choir of the church, he builds up a stupendous fugue or a symphony. By special invitation from Mr. Ramin, Mr. Middelschulte played his own Passacaglia at St. Thomas' on June 3.

May Drop Trade School Plan.

Realizing the necessity for training organ mechanics in order to assure future generations of organ builders, the Union of German Master Organ Builders undertook some time ago to form a trade school to train young men for the profession. It appears that there are fears that the plan will not work out successfully and may be abandoned. The subject will be discussed thoroughly at the next meeting of the organization named. Without state support it is said that the school could not be maintained and there is little assurance of this support in view of the government's experiences. It is stated that newly-founded trade schools have been left without pupils after two or three years of operation.

Otto Hirschler, organist at the First M. E. Church of Long Beach, Cal., and head of the organ department at California Christian College, gave the organ numbers at the dedication of the Reuter organ at the Long Beach Masonic Temple, June 10. Mr. Hirschler also was heard in a group of piano numbers by Beethoven (Sonata Op. 14, No. 2), Chopin (Polonaise), MacDowell ("Praeludium") and Rachmaninoff ("Dance of the Gnomes"), at the faculty concert of the music department of the college, the evening of June 6.

"The Complete Organ Recitalist" Reviewed

After whetting the feeling of expectancy of many organists on two continents for several months, "The Complete Organ Recitalist," the work of Herbert Westerby, has reached America and a review copy arrived at this office in July. As it is a book of more than 400 pages and takes in a wide field—much more than the title would indicate—it is not a task of minutes to pass on its contents. But it may be said without reading the entire volume that it is a noteworthy work, covers a large amount of ground, is beautifully printed and contains much that will be of pronounced value to every person who has an interest in organs and organists. The entire proceeds of the publication, a labor purely of love on the part of the editor and his contributors, are to be devoted to the Organists' Benevolent League, a British organization. The book has been dedicated to the associations of organists of Britain and America. Mr. Westerby is an author and organist well known for his other works and he shows that he and the thirty-five persons who assisted him made a strong effort to perform their task well.

"The First Organ Recital" is the title of the opening article and the interesting fact set forth is that probably "the first recital on record was one given out of doors by Francesco Landino, who died in 1390." Landino was blind. The place of this recital does not seem to be stated. Following the historical articles there is a section devoted to advice to recital players. Part 3 deals with the preparation of the recitalist, part 4 with the various styles of playing and part 5 with British and American composers. There are chapters on American organ music, the American classic school and the American Romantic school. Then comes a comprehensive list of recital compositions, classified under twenty-two headings.

Part 7 is devoted to British organists both past and present and the next section to the modern British organ, while part 9 is given to "The Ideal Console." "The Cinema World" also receives extended attention, the American side being represented with an article by T. Scott Buhrman, editor of the American Organist.

Last, but not least, there is part 12, which deals with organs and organists in America. A feature is a list of prominent American organists. Another feature is a list of "representative American organs." Summaries of the resources of these instruments are given, but not their specifications. The unfortunate thing about these compilations is the number of errors which have crept in. It is evident that Mr. Westerby should have engaged the assistance of a careful American associate, conversant with conditions on this side, to "read copy" for him. As it stands, the volume shows the futility of attempting to write with an understanding of American matters from a place across the ocean, without sufficient accurate data at hand. There are palpable errors in the number of stops and the relative size of certain notable organs and a good proofreader armed with proper reference books would have avoided placing T. Tertius Noble at "All Saints," New York, making Henry S. Fry head of the American Organ Players' Club, in place of Dr. Ward, who has held that honor from time immemorial, or placing Pasadena in "Calgary," etc.

Notwithstanding these imperfections there is so much of interest in the pages of "The Complete Recitalist" and it contains so much information concerning English organists which will bring their personalities closer to their American brethren, that the volume is well worth a place in the library of every organist. It is distributed in the United States by the H. W. Gray Company, New York.

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VAN DUSEN ORGAN CLUB, ACTIVE CHICAGO ORGANIZATION, AT LAST MEETING OF ITS SEASON.



The Van Dusen Organ Club closed the year's activities with a visit to the W. W. Kimball organ factory on June

18, chartering a bus for the drive through the boulevards and parks. After spending the morning in a tour

through the factory, the members drove to Garfield Park for luncheon and a picnic. They carried a motion-

picture camera, using it freely throughout the day, and will present motion pictures of the trip in the fall.

Los Angeles and Southern California Notes

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 14.—The dedicatory choral program by the choir of the First Baptist Church was given on Tuesday evening, June 28. The new church is an imposing building with an auditorium that seems to be excellent for music. The Kimball organ is well placed and should prove very effective when completed. For the dedicatory programs only part of the swell and great were available.

The choir under the direction of Alexander Stewart did excellent work, and must be counted as one of the best choirs in southern California. It is to be hoped that the church officials will continue to encourage so splendid an organization. The program consisted of some Bach chorales, Cesar Franck's "O Be Joyful in the Lord," "Jubilate Amen" by Max Bruch; the "Hallelujah Chorus" and two or three other numbers of more popular appeal. David L. Wright, organist of the church, played several organ solos, using to advantage what stops he had at his disposal. The Andante Cantabile from Widor's Fourth Symphony and the Toccata in C of d'Ervy sounded well and the audience of about 2,000 adored Johnston's "Evensong." Mr. Stewart is arranging for a number of musical services in the fall which are to be given by the different choirs of the city.

The dedicatory recital on the new organ will be given by John Doane of New York on Monday evening, Aug. 1. This will be Mr. Doane's first appearance here since the convention a few years ago, when he played a magnificent recital at Bovard Auditorium. This recital is remembered today and I am sure the church will be filled to welcome Mr. Doane back.

The choir of St. John's Church, under the direction of your correspondent, gave H. Alexander Matthews' fine cantata "The City of God" in the Harvard School Chapel on June 28 for the benefit of those attending the annual Summer School for Church Workers. It repeated the work at St. John's Church the following Sunday evening.

Otto T. Hirschler, organist of the First Methodist Church in Long Beach, has had a busy season with his church work and his teaching at the California Christian College. On June 10 he presided at the console of the Reuter organ for the dedication of the new Masonic Temple. Among other numbers he played "The Chase," by Fumagalli; "Echo Bells," by Brewer, and "A Southern Fantasy," by Hawke.

Stanley W. Williams is spending a few weeks in the East visiting Chicago, New York and Toronto. Percy Shaul Hallett is going north for a fish-

ing trip. Walter F. Skeele has been away on an automobile trip. David L. Wright is to visit his old home in Canada in August. Miss Julia Howell is in New York, and the less prosperous of us are spending a day or so at the near-by beaches.

Don't miss seeing "The King of Kings" when you have an opportunity. It is a great picture. It is being shown at the Chinese Theater in Hollywood and the music is excellent. The chorus sings a number of hymns in a way that makes the average choir look sick. I am sorry they put so much "pep" into the "Hallelujah Chorus," but I suppose they wanted to sing as much of it as they could in the place where it is appropriate. Albert Hay Malotte is at the organ. "Pomp and Circumstance" sounded stunning.

Miss Gladys Hollingsworth, one of the most brilliant organists of the fair sex we have on the coast, gave a fine recital on the outdoor organ in Balboa Park, San Diego, recently. Miss Hollingsworth, who is a fellow of the American Guild of Organists, has given a number of recitals on the park organ, and with the courage of her convictions this program was made up of works by American composers (Mr. Nash please note). The composers represented were Stewart, Clokey, Matthews, Parker, Kinder, Barnes, Macfarlane and another gentleman whom modesty forbids me to mention.

WRECKS ORGAN FOR REVENGE

Doorman in New York Apartment Causes Great Havoc.

In the malicious wrecking of the palatial apartment of C. Bai Lihme, a retired chemist and manufacturer, at 950 Fifth avenue, New York City, June 27, a costly Welte-Mignon organ was partly demolished. John Healy, a doorman in the building, confessed the depredation, in which he had destroyed valuable art works and other property in a mad desire to avenge alleged slights by Mr. Lihme. The attack on the organ included a smashing of the keys and some of the pipes.

Palmer Closes Interesting Season.

Stephen Palmer, the capable young organist who directs the music at the First Presbyterian Church, Rome, N. Y., has had an interesting season. With a large four-manual organ, his junior chorus of thirty-five voices used chiefly in antiphonal effects with his mixed chorus and solo quartet, and with a group of instrumentalists, Mr. Palmer has presented some fine programs. His Wagner program was inspiring and included: Introduction to the Third Act and "The King's Prayer," from "Lohengrin"; "O Thou Sublime Sweet Evening Star," "Pilgrims' Chorus" from "Tannhäuser"; "Elizabeth's Prayer" from "Lohengrin"; "Hail, Bright Abode" from "Tannhäuser," and "Götterdämmerung" themes. The traditional candle-light carol service at Christmas time created unusual interest and amid

the glow of over 200 candles the carols were most effective. Another feature was the organ recital of music by Schubert, including the "Unfinished Symphony," "Ave Maria," and "Moments Musical" numbers 5 and 6. An evening of oratorio music by Handel, a program of music by Schumann, one by Mendelssohn, and performances of the familiar instrumental trios of Mozart, Mendelssohn, Beethoven and the moderns, have been given. Perhaps the greatest success of Mr. Palmer's season was his celebration of national music week. His unique organ recital of American Indian music created great interest and a large and responsive audience enjoyed a joint concert with Earle Tuckerman, baritone, of New York City. Other features of the week were an evening of music by the instrumental trio and one by the combined junior and senior choruses. For a special Sunday evening, Mr. Palmer joined with Professor Fancher and his famous Hamilton College choir of sixty voices before

1,500 people that crowded the church. Mr. Palmer has been pleasing radio listeners by his playing from the Crouse College Estey organ at Syracuse University over the five-station network and from WFBL as conductor of the glee club of the Good-year Burlingame School, where Mr. Palmer also directs the music.

Dr. Carl in Switzerland.

Dr. William C. Carl, director of the Guilman Organ School, New York City, writes that he is enjoying his vacation at Glion, Switzerland, and at the same time is going over plans for interesting features of the fall course of the school, which opens Oct. 3. Clement R. Gale and Warren R. Hedden of the faculty are spending their vacations in New Hampshire and Colorado, respectively, while Willard I. Nevins is enjoying a holiday at Mount Tabor, N. J. George William Volkel, after a short summer course, will spend a vacation in New Jersey.

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Worship with Hymns and the Singing of the Congregations

By the REV. FRANK McKIBBEN
Director of the Baltimore Council of
Christian Education

Text of Paper Read at the National Convention
of the American Guild of Organists at
Washington, D. C., June 28

One of the recent writers on worship points out the fact that many of the functions or lines of activity previously carried on solely by the church have been taken over in part or wholly by other groups or institutions in society, but that there remains to the church the conduct of public worship as an office which no other institution has claimed as its prerogative and peculiar mission. Whether or not this is true, there undoubtedly is a growing conviction that public worship does present one of the unique opportunities the churches have to contribute to and influence the lives of their constituencies.

This growing appreciation is doubtless one reason for the great and widespread interest in worship and the renewed study of the materials, leadership, elements and forms of worship. Another reason for this growing study is the more outspoken criticism of and evident dissatisfaction with the present condition of worship. This dissatisfaction is increasing and we find it in various statements issued by ministerial groups. These statements, coming largely from ministerial groups, mean perhaps that frequently only one side of the case is discussed. But these statements are singularly in agreement in criticizing vigorously and expressing dissatisfaction with church music in general.

For instance, the committee on church music of the United Lutheran Church in a report at a recent national gathering of that church voices its dissatisfaction as follows:

All the choir's acts must be acts of worship, and if an anthem be sung, it must be chosen with due reference to the day, season or occasion, and be sung in a manner to inspire devotion. Much that is in utter conflict with this is heard in our churches. Better no anthem at all, and in its place a congregational hymn-tune, than the kind often heard and the undevotional manner in which they are frequently sung, not only by poor choirs, but sometimes by choirs that pride themselves on their proficiency.

Our worship would gain immensely if choirs would spend less time in the preparation of anthems and devote more to the music of the liturgy and the hymn-tunes. These belong preeminently to the people, and the first concern of organist and choir should be to procure congregational singing in accordance with the Psalmist's words: "Let the people praise Thee, O God, let all the people praise Thee."

In many churches the liturgical music is sung very indifferently—sometimes atrociously; and all hymn-tunes are taken in the same tempo, whether set to words expressive of the highest joy or the deepest penitence. Thus, hymn and tune and the devotion of the sincere worshiper are ruined.

A statement of this kind can be duplicated in a number of denominations. If this paper had been addressed to ministers it would have contained vigorous criticism of their indifference to and their ignorance of many of the elementary matters in the use of music in the service of worship. This paper is confined, however, to the consideration of the part musical leadership should take.

This criticism and dissatisfaction raise certain problems that should be considered in discussing hymns and congregational singing. There are certain fundamental points of view that must be considered before intelligent discussion can be had regarding details.

There are two approaches to this problem—one from the standpoint of the minister or priest; the other from the standpoint of musical leadership. Musicians say that music is a very deep subject and can be led and

directed only by those who have made long and careful study of music. Ministers, on the other hand, say that worship is a very deep subject and can be understood and led only by those who have made a long and careful study of the psychology and nature of worship. Both are partly right. It is our contention, however, that the real point of approach must be from the point of view of a genuine and profitable worship experience. All discussion must take its point of departure from the standpoint of the purpose, nature and method of worship.

Worship has been variously defined. It is not necessary to dwell long at this point. In general it is held to be open-faced fellowship with God—social communion with the divine Spirit. "Worship is the adoration of God, the ascription of supreme worth to God and the manifestation of reverence in the presence of God."

The provision of a genuine worship experience for the congregation is held to be a primary objective of the morning worship service. All elements that enter into that service should be judged first of all from the standpoint of their contribution to or their distraction from the worship of the congregation. This service should be a classic—a symphony of music, ritual, congregational response and sermon. It should be a classic not only because of the artistic performance of those who lead, but also because of the artistry employed in uniting all parts into a symphony of thought and feeling.

This service should provide for a maximum of intelligent and devotional congregational participation. Musical leadership is of great importance in developing and stimulating this response. Dean Peter Christian Lutkin of Northwestern University writes: "Music in the church is a means to an end, never an end in itself. Artistic refinement and culture cause performers to look upon it as the ultimate end without relation to any final spiritual effect. In such cases music becomes a hypocrisy, a mechanical intrusion into the church service, neutralizing the other factors of spiritual effectiveness."

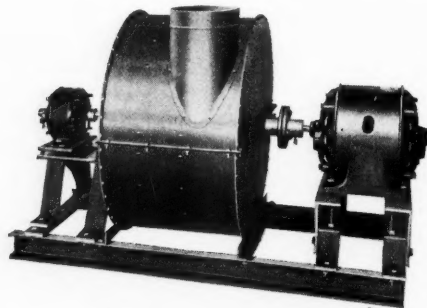
It has been suggested that the functions of musical leadership are (1) to sing with the congregation; (2) to sing for the congregation; (3) to sing to the congregation.

The major emphasis should be upon the function of singing with and to the audience. There has been too much singing for and especially at the congregation. From a musical standpoint the hymn is one of the richest means of securing congregational participation. Hence the development of the congregation in intelligent, devotional hymn singing is of primary importance to congregational worship.

In bringing about intelligent and devotional use of the hymn, both the minister and the musical leader have an important part to play. We are concerned here with the part musical leadership may play in contributing to the worship experience of the congregation, especially through the use of hymns. The following guiding principles are suggested as touching some of the fundamental points of view:

1. It is just as essential that those who lead in music shall have a spiritual background as it is in the case of the minister. Singers cannot successfully interpret what they do not feel or understand. Churches should not have a double standard in this matter, one for the preaching ministry and another for the musical ministry. Both must be measured by the same standard of religious devotion. Musical leadership involves an interpretation of a religious message with a musical setting or accompaniment. And it stands to reason that there is required on the part of the musical leadership serious study of the religious message as well as of the artistic performance.

2. If hymn singing is to come into its own in the service of worship, there must be on the part of the musical leadership a sympathetic attitude toward the hymn, a true appreciation of its importance in worship and a serious artistic and devotional study of the most effective methods of interpreting it to the audience and leading



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it in singing. There is a vast spiritual richness in the average hymnal, but that richness remains unexplored and unused by the average congregation. This is partly because of the lack of interest in and sympathy with the use of hymns on the part of musicians. Both the preaching and musical ministry should labor together to correct this situation.

3. Musical leadership may sympathetically train the congregation in the appreciation and use of the hymn by the right kind of leadership in congregational singing. The organist, choir or soloist that gives little or no advance preparation to the hymns that are to be used on a given Sunday cannot hope to give effective leadership in this line. The hymns should be chosen with respect to the sermon theme, the seasons of the year and the mood of the congregation, and musicians should study and even practice these hymns in advance in order to discover, enter into and interpret the religious sentiment and message contained in them. Musicians should remember that congregations are not trained singing groups and that they cannot race through a hymn in a manner that leaves them breathless and worship while they sing thus.

4. A further means of magnifying and stimulating the use of hymns in congregational worship is the more frequent use of the hymn as special music. This is seldom done. Dean Lutkin has suggested: "A reason for the indifference of the choir to hymn singing is the fact that a hymn-tune is so circumscribed that it gives but little artistic satisfaction to a choir-master or organist. Still the fact remains that there is more solid music in a first-class hymn-tune than in many a long-spun and sentimental anthem. We use little sense or judgment in the practical application of the fine art of hymn singing. It can be greatly enlarged and magnified with the application of a little purpose and ingenuity." Great numbers of the hymns are masterpieces. Both from the standpoint of religious value and musical composition, they have stood the test of time and their use in the service as special music will make a definite spiritual contribution.

5. Efforts to make the hymn-book a better understood and more usable volume will add greatly to intelligent and devotional hymn singing. The average hymn-book is in all too many instances forbidding, unloved, ponderous. Its splendid organization is unknown to the average worshiper. Its wealth and range of themes are unknown. What could be more helpful than to have in a church occasional services in which the hymn-book would be studied under careful leadership? Various types of hymns would be interpreted and sung and a more intelligent understanding of hymns

would be cultivated on the part of the audience.

6. In the effort to magnify and give meaning to the use of the hymn in the congregation, all of the fine arts may be brought to the support of the hymn. Especially can art reproductions be profitably related to the great hymns. Enrichment features built up about hymns constitute one of the promising features of making the hymn and hymn singing a great feature in Protestant worship, especially in the evening service.

7. From the foregoing it is evident that there is required the finest type of continuous co-operation between the minister and the musician. Their several artistic accomplishments and common interests should bring them into frequent conference, to the end that the service of worship may be made vital and appealing to the congregation.

In conclusion, may we quote from a recent writer who says: "There is need of a program of music and worship that shall touch the hearts and lives of all the people. The formal service in which the congregation sits passive, inactive and unmoved is powerless and ineffective. There is need for a program that shall espouse the very highest ideals of music and art, of ritual and liturgy, a program which shall bring the people to comprehend, and actively and enthusiastically to use, the great means and instruments of religious worship handed down from generation to generation. The church needs a constructive, educational program in music and worship, which shall result in the development of the talents of the individual members of the congregation into active participation in the service of worship, and afford such training and leadership to all the people as to make this participation musically effective and spiritually worshipful."

In the modern program of religious education, increasing effort is being made to train the coming generation of church members in the art and disposition to worship, with emphasis upon their intelligent and wholehearted use of the great hymns of the church. Only thus can a singing congregation be assured for tomorrow.

Carruthers Visits England.

Joseph J. Carruthers of the staff of the W. W. Kimball Company left Chicago July 13 for a trip to England, his native land. He will visit his brother and also expects to see the most prominent organ factories of Great Britain before returning in September. Mr. Carruthers is one of the original associates of Robert Hope-Jones and is ranked as one of the keenest minds and most experienced experts in the field of organ construction.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., July 21.—Midmer-Losh, Inc., of Merrick, N. Y., recently installed a two-manual organ with extended keyboard in the First Baptist Church, Woburn, Mass. It is reported as being of excellent tone. The dedicatory recital will be given in August by Elmer Wilson of Melrose. The organist of this church is Miss Florence Harrison, who studied under Stuart Mason and Elmer Wilson.

The new Grace Church, Salem, is regarded as one of the most beautiful edifices in the vicinity of Boston. Harris S. Shaw has been the organist and choirmaster there for several years and the music has reached a high plane of excellence. No exception is made in the summer, as Salem is a great city for tourists. The recital dedicatory of the new organ was given at the morning service Sunday, July 10. Mr. Shaw had the assistance of Miss Louise Serra, violinist of the Cathedral Church of St. Paul, Boston. The program of prelude, offertory and postlude selections was as follows: Chorale Prelude, Bossi; Largo, "New World" Symphony, Dvorak; "Ave Maria," Schubert; "Benedictus," Karg-Elert; "Elegie," Kramer; Largo, Handel; Idyl, Bidwell; "Orientale," Cui; Volga Boatmen's Song, Russian Folksong.

With various artists assisting, the organ programs will be continued throughout the summer at the morning services.

At the Summer School for Church Music held at Wellesley, June 27 to July 7, under the direction of Frederick Johnson, F. A. G. O., the following gave recitals in the Houghton Memorial Chapel: Frederick Johnson, F. A. G. O.; Dr. Carl F. Pfattheicher, Phillips Andover Academy; Albert W.

Snow, Boston Symphony Orchestra; Walter Williams, St. Stephen's Church, Providence; Miss Louise C. Titcomb, F. A. G. O., Wesleyan College Conservatory of Music, Macon, Ga.; Richard G. Appel, A. M., Boston Public Library, and Miss Grace Chalmers Thomson, Atlanta, Ga.

It is interesting to note that Thompson Stone, the newly-appointed director of the Handel and Haydn Society, is putting in a full summer in England, Scotland, France, Germany, Austria and Italy in conference with great choral leaders such as R. Vaughan-Williams, Sir Edward Elgar, Hugh Robertson and Francesco Malipiero. He will be the guest of Giorgio Polacco, conductor of the Chicago Civic Opera, at his summer home in Venice. While abroad Mr. Stone will attend the festival at Bayreuth and the annual convention at Frankfurt-am-Main.

For many years Samuel Carr was organist and choirmaster at the New Old South Church, Boston, and president of the board of trustees of the New England Conservatory of Music. In conjunction with the intensive campaign to raise money for needed additions to the conservatory building, it has been announced that Mrs. Carr has donated Mr. Carr's three-manual residence organ for a special room thirty feet long and twenty feet wide in the new addition. This will serve a fine purpose in the organ department both for teaching and for recitals before a limited audience. Mr. Carr's musical library, which was extensive, has also been donated and will be installed in the same room as the organ.

Among composers of church music the Rev. Marcus Carroll occupies an enviable place. A few months ago he left his old charge at Hanover, Mass., and began pastoral work at St. John's Church, Saugus, Mass. In the short time that he has been connected with the new parish the church building has been almost wholly reconstructed.

There are now a new chancel and a new sanctuary. And it is interesting to note that the two-manual organ installed is the one that formerly stood in the chapel of Emmanuel Church, Boston. The present gallery makes it possible to use the organ for services in the parish-house as well as in the church.

The coming of a new pastor to First Parish, Arlington, caused a complete overturning of the music of the church. Quartet and organist, after serving many years, have been dropped in favor of a volunteer chorus that is to be organized next September.

Miss Cramp's New Duties.

Miss Carolyn M. Cramp, who, as announced in The Diapason last month, has resigned as organist of the First Methodist Church of Pottsville, Pa., returns to her duties in the schools of New York City at the close of a year's leave of absence, which she obtained to enable her to take the Pottsville position. On returning, she will have full charge of the organ in the Eastern District High School, which has upward of 3,000 pupils. Miss Cramp leaves her work in Pottsville with deep regret and that this is shared by the community was amply demonstrated by the tributes paid her and by the farewell at the station. Miss Cramp is a graduate and postgraduate of the Guilman Organ School, a fellow of the American Guild of Organists, and a graduate of Cornell and Columbia Universities. Prior to going to Pottsville, she served for ten years as teacher of music in the high schools of New York City.

Miss McDuffee's Works Broadcast.

Two organ compositions of Mabel Howard McDuffee—Andantino in D, published by the Clayton F. Summy Company, and "Romanza" and Intermezzo, published by the Gamble Hinged Music Company—were broadcast by Ambrose J. Larsen, on the Wurlitzer organ in Chicago, June 5.

DEDICATION AT SAN ANTONIO

Large Möller Organ in First Presbyterian Church Opened.

Special musical programs were given at both services in the First Presbyterian Church of San Antonio, Tex., Sunday, June 12, to mark the formal dedication of the organ given to the church by Mrs. W. K. Ewing as a memorial to her husband, the late William Kennedy Ewing, deacon in the church. Frederick King, organist and choirmaster for a number of years, was at the console.

The instrument, which is one of the largest church organs in the state, was built by M. P. Möller, who also built the organs in the municipal auditorium and the Scottish Rite Cathedral, and was installed by H. E. Toenjes. There are 2,480 pipes. The organ has sixty-four stops and 19 couplers. The instrument is played from a three-manual console, all except the solo-echo being in the east end of the building to the left of the pulpit. The solo-echo is in the northwest tower.

A short recital preceded the evening services, Mr. King playing the following numbers: Fantasia, Rogers; Reverie, Schubert; "Lead, Kindly Light," Dykes-Lemare; Allegro in A major, Faulkes; Meditation, Faulkes; Festal March, Kroeger.

Here Is a Choir Worth While!

The choir of the First Baptist Church of Butte, Mont., has closed its most successful year. Under the directorship of the choirmaster and organist, Edward Champion Hall, it has met all expenses of the installation of a new electric motor, vestments for the choir and music through the year. Aside from making each Sunday evening service a special musical event, the choir has given twenty-one sacred musical festivals and three week night concerts. Mr. Hall precedes each Sunday evening service with a fifteen-minute organ recital, featuring the best in organ literature. These special events have proved not only an inspiration to the choir but the means of almost doubling the audience.

RECITAL PROGRAMS

Charles R. Cronham, Portland, Maine.—Among Mr. Cronham's recent programs on the city hall organ in his summer series of daily recitals as municipal organist have been the following:

July 5—"Rosamunde," Overture, Schubert; "Song of India," Rimsky-Korsakoff; Rustic March, Boax; Persian Suite, Stoughton; Sunset Meditation, Biggs; Intermezzo, Mildenberg; "Thais," Meditation, Massenet; "Euryanthe" Overture, Weber.

July 8—"Lohengrin" (Introduction to Act 3), Wagner; "Abendlied," Schumann; Gavotte, Martini; Adagio from "Moonlight" Sonata, Beethoven; Allegro Moderato from Symphony in B minor (Unfinished), Schubert; Oriental Scene, Cronham; Meditation, Sturges; "Finlandia," Sibelius.

July 13—Triumphal March from "Aida," Verdi; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Tragedy of a Tin Soldier," Nevin; Nocturne in G minor, Chopin; Gavotte, Seventeenth Century; Waiting Motive from "Madame Butterfly," Puccini; Carnival Overture, Dvorak.

July 14—Prelude, Act 1, "Hänsel and Gretel," Humperdinck; Arabian Dance and Dance of the Candy Fairy (Nutcracker Suite), Tchaikovsky; "Am Meer," Schubert; "The Bells of St. Anne de Beupre," Russell; Madrigale, Simonetti; "Ave Maria," Schubert; "Carmen" Fantasie, Bizet.

July 20—Suite, Rogers; Evensong, Johnston; "Funeral March of a Marionette," Gounod; Largo from Symphony, "From the New World," Dvorak; "Ronde Française," Boellmann; Etude for Pedalboard, de Bricqueville; "Melody for Bells of Berghall," Sibelius; Overture to "Barber of Seville," Rossini.

July 21—Coronation March from "The Prophet," Meyerbeer; "Hymn to the Sun," Rimsky-Korsakoff; Gavotte, Bach; "Solvejg's Love Song," Grieg; Andante from Symphony No. 5, Beethoven; "Gobelin Dance," Dvorak; Nocturne, Frysinger.

Wilhelm Middelschulte, Chicago.—Dr. Middelschulte has been giving a series of Beethoven centennial concerts at the University of Notre Dame in July, marking his summer work at this university. His programs have included the following:

July 3—Fantasia and Double Fugue in A minor, Bach; Ricercare, Palestrina; Canzona, Zupoli; Sonata in D minor (violin and organ), Antonia Vivaldi (Father Aloys Mergl, violinist); Chorale (A minor), Franck; Toccata and Fugue in D minor, Bach.

July 10—"Cantilena Anglica Fortunae," Samuel Scheidt (1587-1654); Toccata (C minor), George Muffat (1645-1704); "Good News from Heaven the Angels Bring" (Christmas Chorale), Pachelbel (1653-1706); Passacaglia, Frescobaldi (1583-1644); "Creation Hymn," Beethoven; "Chorus Mysticus" (from "Faust") and Canon (B minor), Schumann; Sonata in E minor (violin and organ), Mozart (violin, Father Aloys Mergl); Chromatic Fantasia and Fugue (C minor), Middelschulte.

July 17—Bach program: Chaconne in D minor (transcribed for organ from violin solo by W. Middelschulte); Passacaglia (in C minor); Sonata in F minor (violin and organ), Largo—Allegro (violin, Father Aloys Mergl); Chorale Preludes—"Ich ruf zu Dir, Herr Jesu Christ" and "Wachet auf, ruft uns die Stimme"; Chromatic Fantasia and Fugue in D minor (transcribed for organ from piano solo by W. Middelschulte).

July 24—Works by American composers: Prelude, Vincent Wagner, O. S. B.; Sonata in D major (first movement), William G. Schenk; Chorus, "Kyrie Eleison" and Funeral Song (from Chinese Miniatures), John J. Becker; Prayer and Cradle Song, Lily Wadhams Moline; "Song of the Shrine," transcribed for organ by Lucius Sterling Todd from the "Enchantment Suite," Nathaniel Dett; Toccata, Helen Searles Westbrook; Concertina (violin and organ), Aloys Mergl (violin, Father Aloys Mergl); Pastoral, Stephen Thuis, O. S. B.; Symphony (Fantasia, Adagio, Allegro Maestoso, St. John Chorale and Passacaglia, "Moonlight," Finale, "Fuga Eroica"), Wilhelm Middelschulte.

Alexander McCurdy, Jr., Morristown, N. J.—Mr. McCurdy, organist of the Church of the Redeemer, gave the following program June 29 in a radio recital from station WEAJ in the Welte Company's organ masters' series: March and Chorus ("Tannhäuser"), Wagner; "In Summer," Stebbins; Gavotte, Elgar; "Caprice Viennois," Kreisler; Minuet, Moszkowski; Sketch in F minor, Schumann.

In opening a Welte organ in the St. Charles Hotel, Atlantic City, N. J., July 3 and 4 Mr. McCurdy played: Toccata (Symphony 5), Widor; "At Evening," Kinder; Gavotte ("Mignon"), Thomas; "O Thou Sublime Sweet Evening Star,"

Wagner; Cathedral Prelude and Fugue (requested), Bach; "Kammenol Ostrow," Rubinstein; Largo, Handel; Prelude in C sharp minor, Bachmaninoff.

At Wanamaker's, Philadelphia, at 11 a. m. July 5 he played: "In Summer," Stebbins; Gavotte in A, Elgar; "The Angelus," Massenet; Scherzo (Symphony 2), Vienne; "Caprice Viennois," Kreisler.

The program for a radio recital from WEAJ July 24 was: "Cathedral Echoes," Welte; Grand March in E flat, Salome; Scherzo (Symphony 2), Vienne; "The Music Box," Liadoff; Gavotte ("Mignon"), Thomas; Andante in G, Batiste; Sanctus from St. Cecilia Mass, Gounod; Bourree in D, Wallace A. Sabin.

Edward G. Mead, Ithaca, N. Y.—In his recitals at Cornell University Mr. Mead has played:

July 6—Fifth Symphony (Allegro Vivace), Widor; Andantino in D flat, Chauvet; Chorale Prelude "Vater unser im Himmelreich," Bach; Fugue in G minor (lesser), Bach; "De Profundis," Bartlett; Minuet in A, Boccherini; "Marche Religieuse," Guilmant.

July 10—"Suite Gothique," Boellmann; Londonderry Air (arranged), Coleman; Toccata and Fugue in D minor, Bach; "The Minster Bells," Wheelodon; "Will o' the Wisp," Nevin; March, "Pomp and Circumstance," Elgar.

July 12—Sixth Sonata, in D minor, Mendelssohn; Canzona in A minor, Guilmant; Chorale Prelude, "Alle Menschen müssen sterben," Bach; "Meditation a Sainte Clotilde," James; "Grand Choeur" in D, Truette.

July 17—First Sonata in D minor (Largo e Maestoso; Allegro), Guilmant; "Within a Chinese Garden," Stoughton; Prelude and Fugue in G minor, Bach; "The Bells of St. Anne de Beupre," Russell; Berceuse, Dickinson; "Piece Heroique," Franck.

William Lester, Chicago.—Mr. Lester has played as follows in his vespers recitals on Sundays on the new organ at the New First Congregational Church:

July 3—"Chanson du Soir," Frysinger; Chorale Prelude, "O Sacred Head," Bach; Andantino, Franck; "Puck" (Scherzo), Grieg; "Ave Maria," Schubert; Improvisation on an Old Hymn; "Pomp and Circumstance," Elgar.

July 10—"Vision," Bibl; Pastoral, Callaerts; Nocturne, "Midsummer Night's Dream," Mendelssohn; "A Song of India," Rimsky-Korsakoff; "Träumerei" and Romance, Schumann; Improvisation on an Old Hymn; Festival Postlude, Seifert.

July 17—"Oriente," Cui; "The Swan," Saint-Saens; Fantasia, Bubeck; Intermezzo, Reger; Song of the Olga Boatmen; Improvisation on an Old Hymn; Toccata, Reger.

O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.—In a recital at Central Wesleyan College Church June 23 Mr. Kleinschmidt played this program: Toccata, Boellmann; Largo (from "New World" Symphony), Dvorak; "Sea Garden," Cooke; Communion in G, Batiste; Andantino, Lemare; "Marche Solennelle," Lemaigre.

Kate Elizabeth Fox, F. A. G. O., Watertown, N. Y.—Mrs. Fox gave the inaugural recital July 18 on the Austin organ presented to the Reformed Church of the Thousand Isles, at Alexandria Bay, N. Y., in memory of Henry A. Laughlin. A large and appreciative audience heard her in the following program: "Suite Gothique," Boellmann; Toccata and Fugue in D minor, Bach; Intermezzo, Callaerts; Concert Overture in A, Mailland; "The Answer," Wolstenholme; Air for G String, Bach; "Will o' the Wisp," Nevin; "Dreams" from Sonata 7, Guilmant; "In Paradisum," Dubois.

Hugh McAmis, San Antonio, Tex.—For his last recital of the season, played on the last Sunday of June at the municipal auditorium, Mr. McAmis had an audience of nearly 4,000 people—one of the largest of the year. There was an ovation for the organist and many flowers, making it a thrilling occasion and showing the increase in the love for organ music in the Southwest. Mr. McAmis' program, which was his sixty-eighth at the auditorium, was as follows: Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Andante, Scherzo and Finale, Widor; "In the Steppes of Central Asia," Borodin; "Serenade Rocco," Meyer-Helmond; "One Who Has Yearned Alone," Tchaikovsky; Southern Fantasy, Hawke; "Song in the Night" and Tobin March, Hugh McAmis.

Claude L. Murphree, Gainesville, Fla.—In a recital July 3 in connection with the summer session of the University of Florida Mr. Murphree, the university organist, played this American program: Rhapsodie, from Second Symphony, Edward Shippin Barnes; "Dawn," Charles A. Sheldon; Minuet, Sheldon; "Ophelia" ("Pansies, That's for Thoughts"), Ethel-

bert Nevin; "Will o' the Wisp," Gordon Balch Nevin; "Broken-Hearted Melody," Isham Jones; "At the Foot of Fujiyama," Harvey B. Gaul; Piano and Organ Duo—"Ave Maria," Schubert, and Fantasy for Organ and Piano, Clifford Demarest (Mr. Sheller and Mr. Murphree); "Song of the Basket-Weaver," Alexander Russell; "The Shepherd and the Mocking Bird," Berwald; Toccata from Sonata in G minor, Rene L. Becker; "The Star-Spangled Banner."

Charles Heinrich, Pittsburgh, Pa.—The season's last recital by Dr. Heinrich at Carnegie Music Hall was given June 26 at 4 o'clock. The recitals will be resumed in the fall. The program was: Overture to "Mignon," Thomas; "Adieu," Friml; Allegretto Scherzando, from Eighth Symphony, Beethoven; Scotch Fantasy, Macfarlane; "Le Cygne," Saint-Saens; Doric Toccata, Bach; Midsummer Caprice, Johnston; Farandole from "L'Arlesienne," Suite, Bizet.

Caspar P. Koch, Pittsburgh, Pa.—Dr. Koch played these selections at his last recital for this season at North Side Carnegie Hall June 26: Overture to "Martha," Flotow; "To the Evening Star," Wagner; "The Lost Chord," Sullivan; "Ave Maria," Schubert; "In Summer," Stebbins; Andante, Batiste; Overture to "William Tell," Rossini-Koch.

Parvin W. Titus, Cincinnati, Ohio.—In an hour of organ music at Isaac M. Wise Center June 29 under the auspices of the Cincinnati Conservatory of Music Mr. Titus played as follows: Sonata 6, D minor (Chorale and Variations), Mendelssohn; Chorale Preludes—"Hark, a Voice Saith, All is Mortal," "Jesu, My Chief Treasure" and "Once He Came with Blessing," Bach; Pastoral, Franck; Finale, Symphony 1, Vienne; Andante Grazioso, Ancient, Gaston M. Dethier; Theme and Variations, Thiele.

Walter F. Starbuck, Waltham, Mass.—Mr. Starbuck gave a recital June 5 on the new three-manual Möller organ in the First Congregational Church, playing: Chorale Improvisation, "Nun Danket Alle Gott," Karg-Elert; "Within a Chinese Garden," Stoughton; Prelude to "Tristan and Isolde," Wagner; Sonata in G (Adagio Maestoso; Allegro; Andante Cantabile; Allegro Moderato; Fugue), Walter F. Starbuck; Humoresque, Tchaikovsky; Russian March, Schminke. Leon F. Gay, tenor, assisted. Mr. Starbuck gave brief descriptions of his organ numbers and a few facts concerning most of the composers represented in the recital. This organ, the specifications of which were published in The Diapason for June, gives satisfaction to all who play upon and listen to it.

Humphrey J. Stewart, San Diego, Cal.—Some recent programs of recitals by Dr. Stewart, municipal organist of San Diego, who gives daily recitals on the Spreckels organ at Balboa Park, have been:

June 16—Concerto in G minor, Handel; Fountain Melody, Meale; "Priere," Callaerts; Prelude and Fugue in D minor, Silas; "Autumn Twilight," Diggle; Torch Dance, from "Henry VIII," German-Lemare; Extemporization and Festival March, Stewart.

June 21—Sonata, "The Chambered Nautilus," Stewart; "Serenade at Sunset," Meale; Barcarolle, from Fourth Concerto, Sterndale-Bennett; "Sinfonia," from Cantata No. 26, Bach; Romance in C, Maxson; Indian Serenade, Vibbard; "Chinoiserie," Swinnen; Overture, "Der Freischütz," Weber.

June 22—Prelude and Fugue in A minor, Bach; "In the Garden," from Rustic Wedding Symphony, Goldmark; Lemare; Prelude, "L'Africaine," Meyerbeer; "The Fountain," Matthews; Elegy, Lemare; "Minster Bells," Wheelodon; Fanfare, Shelley.

Miss Anna Carbone, New York City.—Miss Carbone gave the following program in a recital June 20 at the First Methodist Church of Haverstraw, N. Y.: Sketch in F minor, Schumann; "Twilight," Carbone; Introduction to Third Act of "Lohengrin," Wagner; "The Wandering Shepherd," G. B. Fontana; Piece in G, Scarlatti; Toccata, Widor.

Miss Carbone was greeted by an audience which filled the church and her own composition, "Twilight," was so well received that it had to be repeated.

Arthur Croley, Mus. B., Oberlin, Ohio.—In a recital at Finney Memorial Chapel May 20 Mr. Croley gave this program: Fantasy and Fugue in G minor, Bach; "Siegfried" Idyl, Wagner; "Con Grazia," G. W. Andrews; Berceuse, A. R. Croley; Symphony No. 2, Vienne.

Miss Elizabeth Dewey Russell, Oberlin, Ohio.—Miss Russell, of the class of 1927 at Oberlin, gave the following program in a recital at Finney Chapel May 9: Chorale Prelude, "Ich ruf zu Dir," and Toccata in F major, Bach; Canon in B minor, Schu-

mann; "Liebestod," Wagner; Chorale in B minor, Franck; Allegretto, G. W. Andrews; Symphony in G minor (First movement), Lemare.

Andrew J. Baird, Poughkeepsie, N. Y.—In his recitals at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird recently has presented the following programs among others:

July 4—"Marche Heroique," Saint-Saens; "The Fountain," H. Alexander Matthews; Largo in G, Handel; Toccata in D minor (Doric), Bach; Nocturne, Ferrata; Scherzo, Dethier; "Ave Maria," Arcadelt; Bell Rondo, Morandi; "La Concertina," Yon; "Stillness of Night," Frederic Chubb; Prelude to "Die Meistersinger," Wagner.

July 11—Fourth Sonata in D minor, Guilmant; Andante from Piano Concerto (arranged for organ by Andrew J. Baird), Schumann; Larghetto from Second Symphony, Beethoven; "The Question" and "The Answer," Wolstenholme; Offertory in D minor, Batiste; "Swing Low, Sweet Chariot" (arranged by Diton); "Liebestraum," Liszt; "Grand Choeur," Dubois; Aria from Concerto in D minor; Handel; Japanese Color Prints ("Young Girl in the Wind" and "The Monkey Bridge"), Marsh; "The Nightingale and the Rose," Saint-Saens; Finale to "New World" Symphony, Dvorak.

Herman F. Siewert, F. A. G. O., Orlando, Fla.—In a recital at the First Baptist Church of Winter Garden, Fla., June 24 Mr. Siewert played as follows: "March of the Priests," from "Athalie," Mendelssohn; "Pilgrims Chorus," from "Tannhäuser," Wagner; "Will o' the Wisp," Nevin; "The Sugar-Plum Fairy," from "Nutcracker Suite," Tchaikovsky; A Southern Fantasy, Hawke; Barcarolle, from "Tales of Hoffman," Offenbach; Toccata, from Gothic Suite, Boellmann; "The Thrush," Kinder; Andantino in D flat, Lemare; Grand March from "Aida," Verdi.

Frank W. Asper, F. A. G. O., Salt Lake City, Utah.—At a special service for tourists Sunday morning, July 3, in the Salt Lake Tabernacle Mr. Asper played these organ selections: Concert Overture in C major, Hollins; Prelude, Clerambault; "Ave Maria," Schubert; "Abide with Me," arranged by Mr. Asper; Hallelujah Chorus from "The Messiah," Handel.

Fred Faassen, Zion, Ill.—Programs played by Mr. Faassen in Shiloh Tabernacle in July have included the following: July 6—Cradle Song, Gretchaninoff; "In Summer," Stebbins; "Meditation de Thais," Massenet; "Finlandia," Sibelius; Eleventh Nocturne, in G minor, Chopin; "Chant de Bonheur," Lemare; Minuet in G, Beethoven.

July 10—Fanfare, Dubois; "Cathedral Shadows," Mason; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Finale in A, Harris; Romance in D flat, Lemare; "The Swan," Saint-Saens.

July 13—Londonderry Air, arrangement by Coleman; "Sortie Festive," Boslet; Overture to "Lohengrin," Wagner; Barcarolle from "Tales of Hoffman," Offenbach; Intermezzo from Suite, Rogers; "Venetian Love Song," Nevin.

Louise C. Titcomb, F. A. G. O., Macon, Ga.—Miss Titcomb, director of the organ department at Wesleyan College Conservatory, gave a recital at Houghton Chapel, Wellesley College, Wellesley, Mass., recently in connection with the Summer School for Church Music. Her offerings consisted of the following: Prelude in G (The Great), Bach; "O Man, Bemoan Thy Fearful Sin," Bach; "Carillon," Vienne; Pastoral, Vienne; "Wind in the Pine Trees," Clokey; "Jagged Peaks in the Starlight," Clokey; Concert Variations, Bonnet.

Miss Gladys Meurling, Reynolds, Ill.—Miss Meurling gave a recital July 21 at the First Presbyterian Church, Alledo, Ill., of which she is the organist. Assisting her was Miss Oda Johnston, reader, and Mrs. R. C. Wait, contralto. The following organ program was given: Festival March from "The Queen of Sheba," Gounod; "Will o' the Wisp," Nevin; Sonata in C minor, Guilmant; Swedish Wedding March, Södermann; Midsummer Caprice, Johnston; "The Music Box," Lindoff; Sonata 6, Mendelssohn.

Walter Sassmannshausen, Chicago.—Mr. Sassmannshausen gave the last of a series of recitals on the Möller organ in the new edifice of St. Paul's Lutheran Church at South Bend, Ind., June 17. His program was as follows: Concert Overture, Hollins; Andante, Bach; Fugue, Bach; Chorale Preludes—"Hark, a Voice Saith All are Mortal," Bach; "O Lord, How Can I Meet Thee?" Sassmannshausen; "Our Father, Thou in Heaven Above," Mendelssohn; "Marche Funebre et Chant Seraphique," Guilmant; "Easter Morning," Sassmannshausen; "Emmaus," Frysinger; Allegretto, Wolstenholme; "Grand Choeur," Guilmant.

Tonal Architecture as Exemplified in Two Recent Organs

By SENATOR EMERSON L. RICHARDS

If one were to judge American organ building as a whole by many of the specifications printed in recent issues of *The Diapason*, one would be compelled to conclude that tonal architecture had no place in the modern organ.

A celebrated builder, of international fame, speaking specifically of one of the late 1926 issues of *The Diapason*, remarked that it contained the greatest collection of bad specifications he had ever seen in one magazine. On the whole his charge was right; the average American organ is a mere hodgepodge of stops thrown together without any regard for acoustical laws and with no thought of a symmetrical tonal outline. We have unison diapasons reinforced by four-foot harmonic flutes; rarely a twelfth or a fifteenth; and mixtures, when present, are only travesties upon the real thing.

In the midst of all of this welter of mediocrity, comes the July number of *The Diapason* like a shaft of sunlight from a troubled sky. On the front page are two organ specifications by builders of the front rank which go far to refute the idea that tonal architecture had died in America. Both organs show keen artistic appreciation of consistent design and demonstrate that some builders have an artistic conscience.

The two organs in question are the St. George's organ, New York, and the organ for Princeton University. Both are of about the same size—St. George's sixty-nine voices, ninety-two stops; Princeton, seventy-five voices, ninety-two stops. (The St. George's chancel organ is omitted from the discussion because it is a separate entity.)

I propose to discuss the two organs and compare, in detail, their relative merits and defects from the standpoint of the tonal architect. What is said is not intended to be in any sense a criticism of the builders, but a cold-blooded discussion of the two tonal schemes in comparison with each other.

THE GREAT ORGAN.

Beginning, then, with the great organ, we find that both the St. George and Princeton organs are very similar in design. Each contains a complete diapason chorus, a double, three unisons, an octave, twelfth, fifteenth and mixture. How rarely do we find the all-important twelfth in a modern specification!

The diapason chorus is the backbone of the organ. It is like the steel skeleton of a modern skyscraper, around which hang all the other tonal families. Without a complete diapason chorus there can be no real organ; nor will it be possible to play satisfactorily true organ music.

Both organs have only one octave. This is a mistake. If the octave is big enough to support the whole chorus, it will be too big to be used with only one unison diapason.

Next comes the reed chorus. The Princeton organ has the luxury of three separate ranks of reeds as against a reed unit at St. George's. In theory the Princeton plan is the better, but in practice there will be little to choose between them, provided the reeds are voiced as trumpets, a matter somewhat left in doubt in the specifications.

Next comes the interesting problem of the flutes. St. George's has an extra double, a bourdon, 16 ft., against a tibia plena, 8 ft. Both have doppel flutes and a 4-ft. flute. The extra double at St. George's is to be preferred to the tibia plena at Princeton. The tibia will serve only to muddy the flute ensemble and has no reason for being placed on this manual. While the weight of the bourdon at St. George's is hardly necessary in the scheme as outlined, nevertheless it will form a useful addition under certain circumstances, whereas the tibia plena will serve only to darken and fog the ensemble.

Personally I consider the doppel

flötes a mistake. Doppel flötes have an individuality of their own, will not mix well with the other flute unisons and are quite useless for accompanimental work.

A moderately scaled hohl flöte or flute harmonique would be of more service and less dangerous to the ensemble. The 4-ft. flute as an extension of the flute chorus is permissible, but no substitute for a second octave. The gambas are also of doubtful value. They are of no use to the ensemble and, as the scheme stands, of little value for accompanimental work, since there is nothing with which they can be drawn. The gemshorns are better, although the gemshorn celeste is a luxury. Both schemes would have been more practical if a dulciana had been substituted for the gambas and an old-fashioned stopped diapason for the extra flutes.

Why the seventy-three note chest? The coupler scheme is not given in either specification, but undoubtedly sub and super couplers on the great are indicated. We hope not. Such couplers are an atrocity and would serve only to spoil these otherwise good great organs. Imagine a super-coupler doubling the twelfth, fifteenth and the mixture! There are some organists who would do it, given the chance. Better not put the temptation in their way. Besides, the cost would have easily supplied the missing octave.

The character of the reeds is important. The word "tromba" in the St. George's specification is disquieting, since trombas do not have the harmonic development necessary to carry the upper work and mixtures of the diapasons. But the builders can be depended upon to match the reeds with their flute chorus.

The defects of these great organ schemes are very small compared with the positive merits of the tonal scheme and their striking similarity is evidence of the fact that there is only one correct system of tonal architecture.

THE SWELL ORGANS.

The difference in size—five stops between the Princeton and St. George organs—is more apparent than real, since the additional stops will play little part in the full swell. The melodia, 16 ft., is, of course, to be preferred to the bourdon, 16 ft., although flutes are not the ideal double for the swell. The extra diapason at Princeton is, of course, useful. The two flutes are practically the same. The flute celeste is a useful luxury.

The string sections have much in common, although the violina, 4 ft., at St. George's might have been omitted in view of the string organ and in favor of an extra reed. The Princeton organ is weakest in its 4-ft. plan. An extra 4-ft. of the geigen type would prove very useful.

Behold! Two mixtures on the swell—shades of Audsley and Hope-Jones! The Princeton mixtures seem the better planned, although without the details it would be impossible to determine this positively. The reed work at Princeton is also to be preferred. The addition of the corneopane and the oboe will be exceedingly useful, while the vox humana is where it belongs, in the swell instead of in the choir, as at St. George's. The family of posannes, with the addition of the French trumpet, if brilliantly voiced on high wind pressure, will provide a wonderful swell effect. The swell organ is the place for the brilliant reeds. In fact, the swell foundation should be reeds, rather than flutes, and here we have practically an ideal combination.

All together both swell organs will have about an equal value and the "swell to great to mixtures" should provide a thrilling effect. It's too bad that the great at Princeton will be enclosed. Undoubtedly this will stifle the diapasons and on this point St. George's scheme will provide the greater power.

To summarize, the reed design is excellent and the flute design with its complete family is also very good. The diapason design is good, but incomplete, since the piccolo will not bridge the gap between the octave and the mixtures so well as a fifteenth. The strings are all that is necessary in a church organ.

THE CHOIR ORGANS.

The plan of the Princeton choir organ is to be preferred to that of St. George's, because it is more consistent. Fundamentally it consists of the string choir and reeds, while that at St. George's is more of a flute foundation plus wood-wind. For this reason the melodia, 16 ft., swell, and contra gamba, 16 ft., choir, might well have been reversed at St. George's, particularly as the string tone can be supplied from the string organ—a feature which is absent at Princeton. The Princeton organ, with its double, unisons and octave strings, provides an architectural outline, while the reed double (bassoon, 16 ft.) is, of course, a great asset. The inclusion of a chorus reed at Princeton is also a very desirable adjunct, although a tromba rather than a trumpet would have been better. The harmonics, twelfth, fifteenth, seventeenth and flat twenty-first, will prove enormously useful and are very desirable features, although it seems unnecessary to have included both the piccolo and a fifteenth at St. George's. There is no nineteenth, which is a pity, and the septime is left uncovered. On the whole, however, both choir organs are well worth while. Considering St. George's string organ is available on the choir, there is little to choose between the two schemes except the all-important trumpet at Princeton.

THE SOLO ORGANS.

The solo organ at Princeton, though only two voices larger, nevertheless shows a more consistent design. The five-rank mixture completing the stentophone and octave chorus and likewise reinforcing the solo reeds, is the controlling factor in this conclusion. The two unison chorus reeds will prove a very advantageous selection, and while there is some unit work involved, it is not of a very serious nature. In view of the string organ it is a question whether the gamba and gamba celeste might not well have been dropped from the St. George's organ in favor of a mixture and a reed of the oboe family.

THE STRING ORGAN.

The string organ at St. George's has no counterpart at Princeton, and while string organs are undoubtedly a luxury in a church organ, nevertheless a floating division of this type undoubtedly is of advantage in the performance of modern music. This brings up the question of the design of the string organ at St. George's. There is no double string and the unisons are re-enforced by six ranks of harmonics. The writer does not believe that this is advisable. The office of harmonics is to re-enforce weaker harmonics in the unison ranks—as in the case of the diapasons. Since string unisons are very rich in harmonics, little can be gained by attempting to re-enforce them. The absorption of the harmonic ranks in the harmonics of the unison is too great to be effective.

The writer has tried this type of design and finds that the harmonic reinforcement of the string division is hardly worth its cost, and in this case the funds would have been better spent by the substitution of a double and two additional unison ranks, or in making good some of the desirable

suggested additions on the other divisions.

THE PEDAL ORGANS.

A comparison of the two pedal organs is interesting. Both schemes contain three 32-ft. stops—Princeton, a bourdon, a bombarde and a fagotto; St. George's, open wood, bourdon and bombarde. Of the two specifications we are inclined to like the Princeton plan better. A double open is slow of speech and very uncertain of intonation. In the lower octave a bourdon properly voiced is almost as good. The fagotto, while less expensive than the double open, is nevertheless very useful. Those who have heard the contra dulzian at West Point will admit that a soft reed, 32 ft., is an ideal pedal foundation for a medium organ. We think that both schemes fall short in the amount of 16-ft. flute foundation required for so large an organ. Both could very well do with a large-scaled flute-toned diapason. The harmonic extension of the pedals in the 8-ft. and even the 4-ft. range is to be commended. This system of unification on the pedals, if the pipes are properly scaled, is always effective. The three-rank mixture at St. George's is naturally to be preferred to the synthetic type indicated at Princeton, but both recognize the necessity of mixtures on the pedal. The reed work is adequate, although a light reed of trumpet quality would have proved a valuable addition. The great trumpets, 16 ft., might have been borrowed in both schemes for this purpose. The bombarde, 16 ft., at St. George's, is marked "notes." I believe this to be a typographical error. If so, then the St. George's scheme should be considered as one stop larger, and if not, then the reed work at Princeton is superior.

SUMMARY.

The object of this analysis is naturally to demonstrate objectively that which makes good tonal design. Here it will be considered that the more nearly complete the families the better the design. Both organs demonstrate the recognition of this principle. The use of doubles to mixtures on the flute choruses, a full development of the reed chorus and the somewhat less complete flute and string choruses all show a keen appreciation of tonal values. For this reason the two organs in question are well worthy of study. Limitations of funds and possible space undoubtedly are the reasons for what shortcomings there may be.

Of course the design is not everything. The manner in which it is carried out by the builder, his treatment of scales, wind pressures and voicing, will be the decisive factor. But seldom is it possible to compare two organs so nearly alike, independently designed, and thereby furnish a lesson to the organ world in what an organ should be.

The same principles that apply to these designs apply just as vitally to smaller installations. A twenty-stop two-manual or a thirty-stop three-manual has just as much right to an architectural outline as its bigger brothers. Let us hope that we will find more of the type of organs as designed in the July *Diapason*.

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GREAT ORGAN.

Principal Diapason (38 scale), 8 ft., 73 pipes.
Second Diapason (42 scale), 8 ft., 73 pipes.
Gross Flöte (open basses), 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Tuba (10-inch wind), 8 ft., 73 pipes.
French Horn (10-inch wind), 8 ft., 73 pipes.
Chimes (from Echo), 8 ft., 21 notes.
Harp, 8 ft., 61 bars.
Tremulant (high and low wind).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason (scale 40), 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
String Celeste, 2 rks., 8 ft., 134 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

Clarabella, 8 ft., 73 pipes.

Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.
Vox Angelica, 2 rks., 8 ft., 134 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes (tenor A-F), 8 ft., 21 bells.
Harp (from Great), 8 ft., 61 notes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Dolce Flute (from Swell), 8 ft., 32 notes.
Major Flute (from Pedal Open), 8 ft., 32 notes.
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.

During the last three months the Hall Company has received orders for large organs from the following:

Sandusky Street Baptist Church, Pittsburgh.
St. Paul's Lutheran Church, Milwaukee.
University of Redlands, Redlands, Cal.

First Baptist Church, Redlands, Cal.
St. Peter's Episcopal Church, Milford, Conn.

Judson Memorial Baptist Church, Minneapolis.

Holy Family Catholic Church, Brooklyn, N. Y.

Mishkan Israel Synagogue, New Haven, Conn.

Christ Church, Ansonia, Conn.

First Congregational, Middletown, Conn.

St. Casimir's Church, Mahanoy City, Pa.

Swedish Emmanuel, New York City.

Central Reformed Church, Paterson, N. J.

Poli's Theater, Worcester, Mass.

Other organs near completion are those for the Second Reformed Church, New Brunswick, N. J.; St. Mary's Catholic Church, Stamford, Conn., and St. Saviour's Church, Raleigh, N. C.

St. John's Lutheran Church, Erie, Pa., placed an order with W. A. Sommerhof for a four-manual organ. This organ will be one of the largest organs in northwestern Pennsylvania, it is announced.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Austrian and Hungarian Music.

A division of national music not hitherto discussed is that of Austrian and Hungarian music. There are many short films dealing with these countries, and the organist must be fully prepared to cope with the situations.

First—Austria: We find "Austrian Army March," by R. Eilenberg, the two national airs (Mammoth collection), "Viennese Melody," by E. Gaertner, and a splendid, interesting mazurka, "Memories of Vienna," by T. Bendix. It is impossible not to associate Vienna with the famous waltzes of J. Strauss. His "Only One Vienna," "Vienna Life" and "Tales of the Vienna Woods" are examples of the ingratiating melodies for which he was noted.

Again there are the well-known overture, "Morning, Noon and Night in Vienna," by F. Suppe, and two excerpts from light operas: "In Old Vienna Town," from "Blossom Time," selection by S. Romberg, and "Vienna Girls," from "Katinka," selection by R. Friml.

Turning to Hungary, we find a still larger choice of really worth-while numbers available. Two important sub-divisions are noted—Hungarian Dances and Hungarian Rhapsodies. The celebrated Hungarian dances by Brahms are of the best, and are published as follows: Numbers 5 and 6 together, numbers 2 and 7, with 3 separate. Possibly number 5 is the best known. "Hungarian Dance," by W. F. Kretschmer, is good and very brilliant. "A Hungarian Romance," by T. Bendix, has a poetic A major part, and a vivacious minor section. "Hungarian March," by M. L. Lake, is a vigorous martial number.

Liszt's Hungarian Rhapsodies are a valuable asset to the picture library. The best known are numbers 2, 6 and 13. "Hunyady Laszlo," an overture full of the national characteristics of the Hungarian people (by Keler-Bela) has its namesake in "Hunyady Laszlo," a march in D minor by Erkel. "Overture Hongroise," by L. W. Hardy, is melodious, interesting and not difficult. Perhaps the choicest and most fascinating number is "Serenade Hongroise," by V. Joncieres. "Rakoczy Overture," by Keler-Bela, is a standard work, and the "Rakoczy March," by Liszt, in symphonic form, is to be favorably compared with the symphonies of Beethoven and Schubert. This theme was a favorite march of Francis Rakoczy, a Moravian musician. The Magyar Hungarians adopted it as their national march in 1848 and it is alleged to have had the same inspiring effect on the revolutionary troops of Hungary as the "Marseillaise" on the French.

"Magyar Katonasag" is a martial number by J. Fulton. There are two Hungarian Comedy (Lustspiel) Overtures by Keler-Bela, and a well-known one: "Csokanay." Two excellent "Czardas" by E. Hasselman and two by G. Michiels will fit in well where the scene requires a rapid Hungarian dance. Thomas Koschat, whose famous "Forsaken" is familiar to all, was a Hungarian, and this number should be included in this list. "Salut a Pesth," by H. Kowalski, a piece most of us can recall practicing on

the piano with great diligence, is also good, although adapting this piece to the organ is an extremely delicate operation. "Son of the Puszt," by Keler-Bela, and "Puszt Maiden," a waltz on celebrated Hungarian melodies, complete the list. Nearly all of these are in the form of piano accompaniment part of the orchestration. (Carl Fischer.)

New Photoplay Music.

We chronicle three new pieces issued by George H. Sanders, a newcomer in American publishing firms. "Air Thrills," as its name implies, illustrates the daring flight of an aviator—a la Lindbergh—and the best part of it is that it is both descriptive and musical, with some clever original effects. "Effervescence," by M. Wolf, opens with a joyful staccato figure in G and a fine tonal contrast in B flat comes on page 2. Useful for bright, happy scenes and light hurries. "Through the Ages," by W. Schad, reflects the "march of time" (its subtitle) and fits scenes where a ponderous, ominous march is desired.

Bird Pieces: "The Thrush," a legitimate organ solo by Ralph Kinder, is a gem of inspiration for both theater and concert organists. In the films we recall many scenes of bird life where this would fit well. Mr. Kinder has made a notable contribution to descriptive music. The notes of the thrush are first given out on the flutes ad lib. Then the theme occurs, using the same notes, in triple measure. A sustained series of progressions in five-four, interspersed with the bird-call, afford just enough contrast.

Woodland: "All on a Summer's Day," by C. Ancliffe, typifies the grandeur of the sunrise, the dreamy siesta of noontide, and the quiet of the even. The theme is in F (strings).

Sea and Storm: A number of sea pieces appear this month. "The Storm," by Kohlmann, is in reality more of a musical description of a day in a military camp—night, dawn ("Morning," Grieg), reveille, the army marches, glory of nature ("The Heavens are Telling"), storm approaching, chimes and hymn from wayside chapel, funeral march at the burial of a hero, the storm breaks and passes away, "Tenting Tonight," "Taps" and "Home, Sweet Home." This is a pretentious piece of twenty-three pages.

"Sea Gardens" (O. S.) by J. F. Cooke has two well-defined themes—E flat and C sharp minor, the second being decidedly dramatic, while the first is in dainty schottische form (Presser).

Four new pieces in Hawke's loose-leaf collection of photoplay music are received. "A Breezy Evening on Shore" has a typical, nautical theme; "Fun on Deck" has the inevitable sailor's hornpipe interwoven in its melody, and is strongly reminiscent of Sullivan's "Pinafore" in style and treatment. "The Naval Review" is a triumphal march in B flat, while "Leaving Port" (Homeward Bound) is much like Scotson Clark's "Menuet a la Pompadour," a song of triumph in minuet form. All four are by R. Howgill.

"In the Midst of the Typhoon" will fit on storms in any locality (E minor). "Violent Gale" depicts a ferocious upheaval in chromatic passages and chords to represent storms of all characters. The last two are by T. R. Leuschner. Published by Belwin.

In a recent feature the principal male character sang "My Wild Irish

Rose" several times, the music appearing on the screen. (Direct cue). This will be found in the selection "A Romance of Athlone," by Chauncey Olcott (Witmark), on pages 1 and 2 in A major. Regarding Irish selections Olcott's "Ashore" and "Shameen Dhu" are both good, while two issues of more recent date—by George M. Cohan—are "The Voice of McConnell" and "The Rise of Rosie O'Reilly."

How many theater organists have a division of "Flower Songs"? Most of us are familiar with "Hearts and Flowers," by Tobani, a number that is used repeatedly to accompany rural love making, but are the following numbers in the majority of organists' repertoires:

"Ballet of the Flowers" in three parts, each part containing four flower sketches. All are good, particularly "Red Rose," "Marguerites," "Violets" and "Mignonette."

"Daffodils," by Carvel (Boston Music Co.), is a favorite today, and "Every Morn I Send Thee Violets," by Meyer-Helmund, Schumann's "Du bist wie eine Blume" and "Flower Song," by Barnard, are also suitable for love themes. Bendix's "Floral Suite"—"Daisies," "Lilies," "Pansies" and "Roses"—is melodious and in a light style, while "Nodding Tulip," by Trinkhaus, and "The Rose's Honeymoon," by Bratton, are light dramatic and harmoniously pleasing at once. "The Passion Flower," by I. Berlin, is good, and there is a piano suite of eight numbers by Robert Oehme called "From an Old Garden" (Schmidt).

Death of Mrs. W. R. Burroughs.

Rose L. Burroughs, wife of Wesley Ray Burroughs, died at the Genesee Hospital in Rochester, N. Y., July 11 after an operation. The funeral services were held July 14 and were conducted by the Rev. Ernest Collings, who also officiated at the marriage of Mr. and Mrs. Burroughs a few years ago. Mrs. Burroughs was 26 years old. Her husband is a prominent theater organist of Rochester and is known to readers of The Diapason throughout the country as the editor of the department for moving-picture organists. His many friends are extending their sympathy in his sudden bereavement.

Large Class at American.

The organ department of the American Conservatory of Music, Chicago, has had an unusually large enrollment for the summer session now in progress. In addition to the students who are coaching in church and concert playing, there is a large class of theater organ students who are coaching in classes before the screen in the Fulco Model Theater. On the evening of June 17 a party was given for the organ students at the home of Mr. and Mrs. Frank Van Dusen, 5241 Kenmore avenue. More than fifty students were present. A part of the evening was spent on the beach, after which they returned to the home of Mr. and Mrs. Van Dusen for refreshments.

L. D. Morris on the Coast.

L. D. Morris, who has been known to Chicago organists for many years through his work as an organ expert, has changed his home from this city to the Pacific coast and is now living in Berkeley, Cal., where he has two daughters, Mrs. J. C. Stirton and Mrs. S. M. Condie. Mr. Morris says he expects to engage in business there after he has visited the important cities of the Pacific coast.

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News From St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., July 20.—After more than fifteen years' service as organist and choirmaster at Christ Church Cathedral, Arthur Davis has resigned, his resignation to take effect Sept. 1.

Mr. Davis has done heroic work at the cathedral, laboring under difficulties that few could have successfully met. With an organ far from adequate, affording trials of patience, many and acute, he maintained for years series of noon-day recitals, which have gone far in creating a better and wider appreciation of organ music, and it is largely due to his efforts that the modern Skinner instrument has been installed recently in the cathedral. In addition to his other duties, Mr. Davis is well known for his successful work in coaching for the A. G. O. examinations. At present writing his plans for the future are indefinite, but St. Louis hopes that he may elect to continue his work in this locality.

Ernest R. Kroeger is conducting a post-graduate course for teachers in the University of Denver and expects to be absent for the greater part of the summer.

George Devereux, organist of St. Louis University, expects to pass his vacation in British Honduras. While there he will dedicate a Kilgen organ and enjoy surf bathing with his wife, who has returned greatly benefited by a sojourn in California.

William F. Moritz, secretary of the Missouri council, N. A. O., and for the past twenty years organist at St. Peter's Evangelical Church, has resigned his church position. During his term at St. Peter's Mr. Moritz has enrolled a large volunteer chorus of fifty voices, which, under his direction, has given several satisfactory concerts. Mr. Moritz is a conscientious and consistent worker, and his choir, appreciating his services, has decided to disband at the playing of his last church service.

Dean Wismar and Charles C. Kilgen officially represented the Missouri chapter at the A. G. O. convention in Washington.

The sympathies of St. Louis organists go out to Oscar Jost, organist of St. John's M. E. Church, whose wife died last month, leaving him with two motherless children to mourn the loss.

William John Hall, organist of Temple Israel, is enjoying a honeymoon in Massachusetts. Mr. Hall is vice-president of the Missouri chapter, National Association of Organists, and expects to return the first week in August to assist in making arrangements for the entertainment of the convention.

Dr. Caspar P. Koch of North Side Carnegie Hall, Pittsburgh, was in St. Louis the last month attending the funeral of a relative.

Another Eddy Concert Tour.

Clarence Eddy will open a large new three-manual Kilgen organ in the First Methodist Episcopal Church at Urbana, Ill., Sept. 15 and immediately afterward will leave with Mrs. Eddy for an extensive tour of recitals on the Pacific coast. They will go out on the Canadian Pacific Railroad and visit a number of important places in the Northwest, including St. Paul, Minneapolis, Mankato, Calgary, Vancouver, Victoria, Seattle, Tacoma, Spokane, Pullman, Portland and Salem. During October they will concertize throughout California, and among the important engagements there are two recitals in San Francisco, one in the Civic Auditorium at Sacramento, where Mr. Eddy will play the large new four-manual Estey organ, and one in the Shrine Auditorium on the huge Möller organ. Mr. and Mrs. Eddy will return to Chicago the last of October.

NORDEN TO NEW POSITION.

Philadelphia Man Appointed to First Presbyterian, Germantown.

N. Lindsay Norden, who for the last ten years has been organist and choirmaster of the Second Presbyterian Church, Twenty-first and Walnut streets, Philadelphia, has resigned to take up, early in the fall, the same duties at the First Presbyterian Church of Germantown, where he will have a four-manual Austin organ of 125 stops in gallery and chancel divisions.

During his service at the Second Presbyterian Church Mr. Norden succeeded in developing an interesting series of Sunday evening musical programs, in which he was assisted by Frederic Cook, violinist, and Vincent Fanelli, harpist. In this series he presented many unique and interesting features, giving a number of compositions their initial performances. Mr. Norden proposes to develop at his new church a Sunday evening musical service of high type, in which he will be assisted by the solo quartet and other artists.

To Modernize Oberlin Organ.

The First and Second Congregational Churches of the college city of Oberlin, Ohio, have united. The Second Congregational edifice, advantageously situated on the campus, has been bought by Oberlin College and will be converted into a zoological laboratory. In this building is a three-manual Skinner organ installed in 1914. It will be moved to the old First Congregational Church, the only building to retain its position on the quadrangle of the campus. The old First Methodist Church was on the east side of the campus, but, yielding to the request of the college, sold its property to the college and is building a splendid edifice on South Professor street a few doors southwest of the campus. The united Congregationalists, appreciating the magnanimity of the Methodists in yielding their site on the campus, sold them their older organ, an Estey three-manual, at a figure just large enough to cover the cost of moving the Skinner into the United Church. Dr. George W. Andrews, professor of organ and composition, with W. K. Breckenridge, professor of piano, supervised the plans for modernizing submitted by Frank Blasfield of Cleveland. When completed this organ will be an entirely modern instrument. A new console equipped with twenty-two couplers, twenty combinations and standard accessories, will be installed, with the addition of one set of pipes and chimes. The action will be electrified.

CHICAGO THEATER SOCIETY.

Harold Cobb and Edward Eigenschenck were the headliners at our May meeting. These two men need no introduction to Diapason readers. They are both prize winners and have been soloists with the Chicago Symphony Orchestra. Mr. Cobb played the Borowski Concerto with Mr. Eigenschenck at the piano. Mr. Eigenschenck then took the bench and played the Guilman, with which he won this year's contest.

Quite unexpectedly Richard Stross was at the meeting, with his wife, who is a member of the society. Mr. Stross

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is with Sousa's band. He consented to play for us and did a few little ballads which he happened to have at his finger tips (or should one say "at the tip of his tongue?" Mr. Stross plays cornet). He promised to come again.

We were honored by Henry Murtaugh of the Chicago Theater at our June meeting. Mr. Murtaugh was more than gracious when we asked him to play. Extenuating circumstances made it impossible for him to try the organ before the meeting and he announced that he would take his punishment if someone would set up his registration. Mr. Eigenschenck did so and he played a waltz, an oriental and a reverie on that one set-up so cleverly that the lack of change was hardly noticeable. The compositions were all his own.

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NOTICE—THE COMMITTEE REPRESENTED by "G-17" wishes to express their appreciation for the results obtained by the recent insertion, to thank the many organists who have applied, and to use this means to state that a satisfactory man has been secured. The great number of letters makes impossible a personal reply.

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Medina, with a population of 3,500, appears to be a town noteworthy for its love of music. One of every ten boys and girls is studying some instrument other than the piano with private teachers. There are 1,000 pupils in the village school and with this material Mr. Beck has a band of thirty-five pieces, a high school orchestra of thirty pieces and a grade orchestra of twenty pieces. The school owns bass viols, French horns, a tuba, and other instruments for the use of the pupils.

Mr. Beck's community orchestra gives four concerts a year under the auspices of the King's Daughters, a body of 200 women who sponsor the activities of the orchestra. It was with this orchestra that the school organ idea originated. The three-manual instrument, with additional stops prepared for in the console, was designed by Albert Riemenschneider of Baldwin-Wallace College for use for assembly, with the orchestra and for teaching. Classes in organ will be made a regular part of the school work.

Mr. Riemenschneider gave the inaugural recital May 13, playing this program: "Suite Gothique," Boellmann; Prelude, Clerambault; "Marche Pontificale," Widor; "Marche Funebre et Chant Seraphique," Guilman; Intermezzo, Rogers; "Song to the Evening Star," Wagner; "Pilgrims' Chorus," Wagner; "Within a Chinese Garden," Stoughton; Andantino, Lemaire; Capriccio, Lemaire; Toccata (Fifth Symphony), Widor.

Goes to University of Kansas.

Dean Donald M. Swarthout of the school of fine arts, University of Kansas, announces the election of Laurel E. Anderson to the faculty as assistant professor in organ and theory. Mr. Anderson recently returned from three years' study abroad in Paris under Bonnet, Vienne and Laparra. While in Paris, Mr. Anderson was for some time organist at the American Church of that city. His musical training was received largely at the Oberlin Conservatory of Music, where he won the degrees of bachelor of music and master of music. For two years Mr. Anderson was also head of the organ and theory department of Grinnell College, Grinnell, Iowa. The large four-manual organ which has been temporarily housed in Fraser Chapel is to be moved this summer to the new university auditorium, which is approaching completion, a building seating over 4,000, which will be one of the finest auditoriums in the Middle West. The head of the organ and theory department at the University of Kansas is Professor Charles S. Skilton.

School Position for Sprague.

In addition to his work as organist and director of the mixed quartet and boy choir at the Church of the Holy Communion, South Orange, N. J., Herbert Foster Sprague has been appointed organist of the large new South Orange and Maplewood High School, which is to be finished Sept. 1. He will preside over a three-manual Skinner organ at the high school. To do justice to the school work Mr. Sprague has given up his position as head organist at the Terminal Theater, Newark, and will spend August at North Park, near Grand Rapids, Mich., his sister's home, working in a large flower garden he has laid out there.

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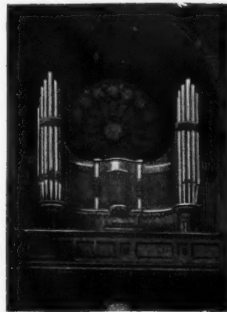
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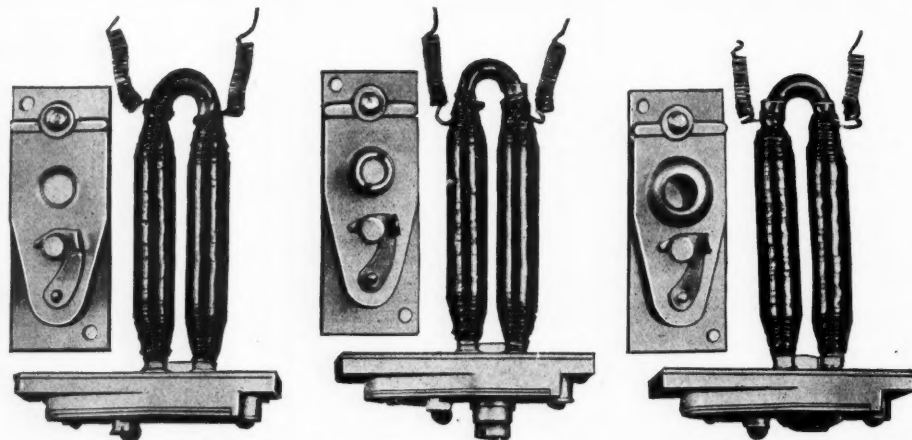
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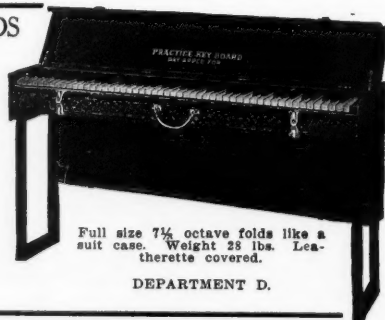
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RENEW ORGAN BUILT IN 1850

Clark & Fenton Reconstruct Old Johnson—Recital by Archer.

Clark & Fenton of Nyack, N. Y., have rebuilt and modernized the old Johnson organ in the Congregational Church of Salisbury, Conn. The instrument, built about 1850, contained flutes and diapasons of great beauty which have been carefully preserved; to them have been added modern string and reed tone. The organ now has eighteen speaking stops and 1,112 pipes. In the reconstruction, space has been left for the addition of a chime of bells.

Archer Gibson gave an inaugural recital on the reconstructed organ June 23 and played this program: Fantasia in G minor, Bach; Loure, Bach; Andante Cantabile (from Fourth Symphony), Widor; "The Swan," Saint-Saens; Three Sketches: "Love's Joy," "Love's Sorrow," and "Fair Rosemary," Kreisler; Allegro ma non troppo (from Concerto in B flat), Handel; Largo (from "New World" Symphony), Dvorak; "Kamennoi Ostrow," Rubinstein; Spring Song, Archer Gibson; "Pomp and Circumstance," Elgar.

Wurlitzer Company Election.

Rudolph H. Wurlitzer, who has been connected with the Rudolph Wurlitzer Company since 1894, and since 1912 has been its vice-president, was elected president of the company at the annual meeting in June, succeeding Howard E. Wurlitzer, who becomes chairman of the board of directors. The latter had been president since 1912 and joined the company in 1892. The following directors were elected: Howard E. Wurlitzer, chairman; Rudolph H. Wurlitzer, Farny R. Wurlitzer, Thomas P. Clancy, James L. Ryan, Raimund B. Wurlitzer and I. H. Lyons. The new officers of the company are Rudolph H. Wurlitzer, president; Farny R. Wurlitzer, vice-president and treasurer; Thomas P. Clancy, vice-president and assistant treasurer; James L. Ryan, vice-president; John P. Weis, secretary; Walter Wolf, assistant treasurer, and Ruth Selby, assistant secretary.

Memorial at Piqua, Ohio.

A three-manual Möller organ, which has just been installed in the new Greene Street Methodist Episcopal Church at Piqua, Ohio, is the gift of J. Harry Clark and his sisters, Mrs. Alwilda Clark Kernan and Mrs. Frances Clark Biers, as a memorial to their parents, Harvey and Mary Jane Clark, and other members of their families. T. Ray Wiley is organist of the church.

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Art and Athletics

By EDWARD BENEDICT

At this time of the year the papers are full of baseball happenings. Highly-paid athletes disport themselves each afternoon before the multitudes who applaud each sparkling play and boo each error or strike-out. It is human nature to enjoy the exhibition of bodily skill in any line of endeavor. Jugglers, acrobats, fighters, golf players and tennis wizards, if expert, can always find people who will pay coin of the realm to see them in action.

The idea has occurred to me that there is much in common between the performance of a skilled athlete and that of a skilled musician. I have been impressed repeatedly by the similarity in technique of singing and golf. The utmost ease is required. Forcing is fatal in either case. The pro says: "Let the clubhead do the work. Don't try to HIT the ball." The vocal instructor says: "Sing with your diaphragm. Relax the vocal cords and let the air column do the work."

The synchronization of hand and foot work is much the same in prize-fighting as in organ playing. Perfect timing is necessary in both arts. The flexing of muscles through nerve impulses brings forth the tones of a violin and puts the hop on a fast ball.

If this premise is correct, would it not be a good idea for the musician to study the methods used by the professional athlete to attain that degree of physical perfection necessary for a 100 per cent performance of his specialty?

A basic difference is evident at the outset between a college full-back training for the season's games and a pianist getting ready for a round of recitals. The drill which a squad man gets consists of exercises which bring into play every muscle of the body, while our pianist uses nothing but arms and fingers for six or seven hours a day. Everybody is acquainted with the rigors of the football training-table. Smokes, drinks, late hours, pastry, etc., are "verboten." Experience has shown that all of these things impair a man's efficiency. After a season's training the average football player is, barring injuries, in the proverbial pink of condition. If our concert pianist could attain this ideal physical state, would not his playing be immeasurably better?

Aboriginal man required all the tricks and qualifications of a modern football player to survive the perils he had to meet every day. As pursuer or pursued he had to be fleet of foot and long-winded. He had to have his nerves and muscles under perfect control to wield successfully his crude implements of the chase. He needed strategy and cunning to circumvent his enemies. Alas and alack! While our entire system of life has changed, we still have these aboriginal-type bodies, and to make them function properly we must exercise them in a primeval way.

We left our pianist practicing his finger exercises and his Liszt against the demands of his coming season and we notice that the ash-tray is full of cigarette-ends, the air is blue with smoke and an empty coffee cup sits dejectedly on the table. The continued use of brain and hands has caused a poison to appear in his blood due to the accumulation of broken-down tissue. This poison causes a feeling of ill-ease and other poisons—nicotine and caffeine—are called upon to stifle the undesired sensations. Eventually he slams down the piano cover and seeks solace in a brisk walk in the open air. How much better it would be for him if he kept his blood supply in such good condition that it would absorb these poisonous by-products of work without distressing symptoms!

Let us inject an hour or two of aboriginal activity into the daily routine of our musical friend. At a certain predetermined time he dons his hat and coat and seeks a near-by health

ARNOLD DANN.



[Prominent Pasadena, Cal., organist who will play for N. A. O. at St. Louis.]

emporium. Attired in an abbreviated "gym" suit he lines up with a group of bankers, lawyers, physicians and business men and is soon pulling rhythmically on the chest-weights. You will observe that in at least half of the exercises the body is bent at the waist. This is to massage the visceral organs, which must be squeezed once in a while to function properly. The chest-weight drill is followed by recumbent exercises which reduce the waist-line and tone up the muscles generally.

Then comes the play period. The men divide into groups for different games. Our friend, we will assume, is in the volley-ball court. He runs, jumps and twists, trying to return the elusive ball, and as the score gets close we hear him yelling like a maniac. Occasionally a dispute arises and our dignified musician argues his point with vehement invective. The bell rings. Sweating and out of breath, the men troop to the showers, each heart pumping the blood through the lungs at a rate which assures its being properly purified. A glorious hot-cold shower, a good rub and our pianist goes back to his studio feeling 100 per cent fit. Nerves which were jumpy have been calmed. A brain which was muddled has been cleared. He has "aboriginized" for an hour and will reap the benefit.

Musicians as a class don't go into this sort of thing to any great extent. Singers, however, are exceptions. Grand opera stars are noted "gym" hounds for the simple reason that one cannot sing unless in perfect physical condition. Think of the nervous breakdowns in our profession which could have been avoided by a little "aboriginality"!

In the summer season the out-of-door sports, such as golfing, tennis, swimming and the like, are patronized by most of our cult to their great benefit. Unfortunately we must keep fit during twelve months of the year, and the gymnasiums are a god-send.

Would that musicians as a class would take their places in the gymnasium classes of this country and, besides benefiting themselves physically, would show their fellow men that they are regular fellows and not creatures apart.

Joe Moss, the Providence, R. I., organist, has been granted a leave of absence of six months and will visit his native town, Lindley, Huddersfield, England. He will also visit Mr. Moody, organist of the Ripon Cathedral, and Dr. Bairstow of York Minster. He writes that he will present to each of these men a copy of The Diapason.

Herbert Foster Sprague

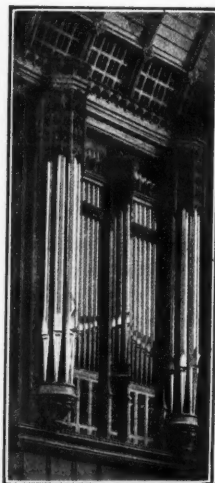
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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., July 21.—A series of summer lecture-recitals is progressing at the Pittsburgh Musical Institute. On June 29, at 4 p. m., Charles N. Boyd spoke on "Some Early American Musicians," and July 13 on "Schubert Melodies." William H. Oetting had for his subject on July 6 the Chorale Preludes from the "Little Organ Book" by Johann Sebastian Bach. About fifteen of these were considered and played in a very interesting manner. It was a pleasure to see a number of organists present, and it was hoped there would be still more when Mr. Oetting continued his subject July 27.

At the Friday morning sessions of the summer class in musical appreciation at Carnegie Institute of Technology, the following numbers were played on the three-manual Skinner organ in the theater of the college of fine arts: July 8, Prelude and Fugue on B-A-C-H, Bach; Chorale Prelude, "Jesus, My Joy," Bach; Prelude and Fugue in D major, Bach, played by Charles A. H. Pearson, a member of the faculty; July 15, Larghetto from Second Symphony, Beethoven; Adagio from the Overture to the Occasional Oratorio, Handel; July 22, Chorale and Variations from the Sixth Sonata, Mendelssohn; Canon in B minor, Schumann, played by James Philip Johnston. The remainder of the programs consisted of vocal or piano soli, string quartet numbers, and "Lift Up Your Heads," Handel, by a chorus assembled for the occasion.

A three-manual Tellers-Kent organ has been installed by J. A. Dahlstedt & Sons in St. Andrew's Roman Catholic Church on Beaver avenue, North Side, Pittsburgh. It is pronounced to be a very impressive installation.

MARSHALL BIDWELL.



[Head of organ department at Coe College and recitalist at N. A. O. convention in St. Louis.]

Talented Eddy Pupil.

Miss Gertrude Krieg, a talented young musician of Freeport, Ill., who is organist of the Embury Church, comes to Chicago every week in her automobile, a drive of 250 miles, for an organ lesson from Clarence Eddy and a lesson in singing from Mrs. Eddy. This is her third summer with Mr. Eddy, and although a young woman of 16, Miss Krieg not only plays the organ but directs the choir in her church, and is said to be also a remarkably skillful pianist, as well as a most promising singer.

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Con Amore. G. Dethier

Wedding Song. H. B. Jepson

Entrée Nuptiale. A. Renaud

Bridal Song. J. H. Rogers

Cortège Nuptial. J. H. Rogers

Wedding-Song. G. W. Stebbins

Dreams. Wagner-Fricker

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At the Foot of Fujiyama. H. B. Gaul.

Canzona in A-flat. O. Mansfield.

Communion. R. L. Becker.

Evening Prayer and Chimes. F. L. Calver.

A Festal Procession. R. Diezle.

Pas triste, pas gai. Op. 34. Bennett-Mansfield.

Sonata in One Movement. Sidney Homer.

Chorus

MIXED VOICES

O Perfect Love. J. Barnby

Faithful and True (Bridal Chorus). Wagner

The Voice That Breathed O'er Eden. Bartlett

The Voice That Breathed O'er Eden. S. P. Warren

Blessed Be the Home. J. Benedict

Bridal Chorus. F. H. Cowen

Marriage Service. Chas. E. Allum

WOMEN'S VOICES

The Bridal Wreath for Thee We Bind. Weber

3 Parts. Faithful and True (Bridal Chorus). 2 Parts. Wagner

O Promise Me. DeKoven

2 Parts. O Promise Me. DeKoven

Bridal Chorus. F. H. Cowen

4 Parts. MALE VOICES

The Voice That Breathed O'er Eden. Dykes-Shelley

Blessed Be They. W. H. Neidlinger

Nuptiale Song. J. Eccard

Choir

Benedicite Omnia Opera. No. 1 in F. No. 2 in A. J. H. Lord.

Communion Service. Dudley Buck.

Gloria (From Mass in B-flat). H. Farmer.

How Sweet and Silent Is the Place. L. Crawford.

Light of Life. C. W. Coombs.

The Voice That Breathed O'er Eden. (Wedding Hymn). Dykes-Shelley.

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By WILLIAM LESTER.

"The Eternal Question," a sacred cantata for soli, reader and chorus, by Russell Hancock Miles; published by the H. W. Gray Company.

To an unusual and beautiful text compiled by Herbert Fisher Moore, the composer has set individual music of a quality which sets this cantata in the high rank of recent native choral works. The libretto used, calling for the services of a reader, and including extracts from the inspired writings of Plato and Gautama the Buddha, as well as the more commonly used and well-beloved texts of the Biblical prophets, offers the composer unusual opportunities for musical expression and emphasis—opportunities well taken care of and expressed in beautiful music. The intense philosophical musings and questionings as to the life after death, and the sublime Christian faith in the answer to the riddle are given virile expression in this work.

The music is modern in the best sense of the word, the workmanship is of a high order of excellence, the texture is remarkably simple in outline and content when the results achieved are considered, and the melodic lines have that rare attribute—individuality. A well-set organ part is provided with the vocal score; the orchestral parts will soon be ready for rental.

To the director in search of a work of high aspiration, unusual achievement, general appeal and splendid artistic value, coupled with a general lack of technical difficulties, this new choral work is to be highly and sincerely recommended.

Preludes, Interludes and Postludes Gregoriana, for organ or harmonium, by Marino de Jong; published by Seyffardt's Boek en Muziekhandel, Amsterdam.

The Catholic organist will find much of interest and practical use in this book of some twelve short pieces schemed for service use. They are quite simple in structure, well-written, honest in workmanship and fittingly religious in tone. As suggested in the title heading, they are written for manuals only, but there are many places where a pedal part could be added with advantage.

Toccata, Carillon and March by William Faulkes; published by Arthur P. Schmidt Company.

One of the most prolific pens in the organ composition field has been that of the writer named. It is remarkable what a high standard has been adhered to for the most part. This new set of pieces will enhance his reputation as a contriver of good, honest, practical music, not of the most inspired grade, perhaps, but certainly much higher class than too much of the output of the publishers. The types of the three pieces are sufficiently clear from the titles, and none is of great length or of forbidding difficulty. Undoubtedly these pieces will earn a wide popularity as soon as they become better known.

"Serenade at Sunset," by J. A. Meale; Intermezzo in D flat, by H. Crackel; published by Arthur P. Schmidt Company.

Two simple organ pieces of quiet melodic appeal, well set for the instrument, and undoubtedly music to which the average congregation will respond for the tunes used. Will be a God-send to the busy organist who wishes to tickle the ears of parishioners with the least amount of mental labor on his own part—and theirs!

Five Invocations for Organ, by Henri Dallier; published by Henry Lemoine & Co.

This series of five pieces for organ consists of the following titles: "Stella Matutina," "O Clemens!" "O pia, Monstra te esse matrem," "Pulchra ut Luna," and "Electra ut Sol." The first

fills five pages and is built on a slow, meditative introduction followed by a theme for oboe and stopped diapason set against a steadily-moving series of arpeggios in the graceful manner so loved by Dubois. This extends its suave way through an interesting development to a quiet close. The second piece opens with a broken chord figure on swell strings, against which a distinctive melody works its way in canonical imitation between great gamba and suitable pedal. After an extensive exposition, a faster contrast-section enters, and is worked over thoroughly. A shortened reprise of the first theme serves for its close. The third piece is built almost entirely on a graceful movement in triplet meter. Number four is more ambitious technically, the main theme—a descending motive set against a murmuring accompaniment—gradually achieving a fine climax. The finale is a toccata-like movement set for brilliant full organ, with a very active independent pedal part, concluding in a sonorous close.

The name of this composer is new to me—much to my discredit, for he is evidently no tyro. Many deft touches reveal the hand of the expert and routine writer, and the evident imagination and mood-coloring always present are not the hallmark of adolescent effort. This is first-rate organ music; not easy, but cast with an unerring eye for effect, musically valid and of wide appeal. The set, as a suite or in separate listing, should be splendidly effective.

Community Song Book, published by W. Paxton & Co.

This book of 100-odd pages is a splendid collection of patriotic songs, sea-chanties, rounds and catches, hymns and anthems, carols, folksongs, part songs and negro spirituals, suitable for general use. The paper is not as good as some of the other collections now on the market, but the grade of selections and number make it a book of unusual value. Also available from the same publisher are a series of community singing programs, with booklets of the selections called for.

"O God, My Heart is Ready" (Psalm CVIII.), motet for mixed voices by George Henry Day; published by Clayton F. Summy Company.

An outstanding short choral number musically worthy of the prompt attention of all choirs. Within the confines of these fifteen pages will be found some of the best sacred music this reviewer has seen for many months—virile, melodious, sincere, direct and appealing. Short solos for soprano and tenor intervene between the effective choral sections. An idiomatic organ part adds movement and background to the well-handled chorus parts, and the work ends with a rousing and sonorous climax. Easy to do, and well worth doing!

"Leaning on Thee," by E. S. Hosmer; "I Give Myself to Thee," by Anna Priscilla Risher; published by Arthur P. Schmidt Company.

Two easy sacred songs of more than average worth. Both follow the usual ballad model and will be of a comforting familiarity to most church singers. For that reason they should win a wide use.

Largo and Fugue in A minor, for organ, by William Russell; published by H. F. W. Deane & Sons, the Year Book Press, Ltd., London.

A most attractive old-style broad organ number, from the Georgian pen of the stalwart organist of the Foundling Hospital, London, 1777-1813, edited for the modern organ by Henry G. Levy. A fine piece, rhythmically alive and melodically attractive.

"The Crown of Life" in New Form. George B. Nevin was fortunate in the selection of a happy title for his recent successful cantata, "The Crown of Life." This melodious work, which may be given at any season of the year, has been presented from coast to coast by choirs. In order that its use may be extended, the publishers, the Oliver Ditson Company, will this season issue a special edition arranged for a choir of men's voices.

Books for Organists

By WILLIAM LESTER

Lyric Composition through Improvisation, First Year; by Frederick Schlieder; published by C. C. Birchard & Co.

This is the first volume of what seems to be intended to be a series of practical theoretical works aiming to develop a definite knowledge of the mediums of musical expression and to cultivate this technical facility as the avenue for self-expression in terms of musical sound. We have had too much dry-as-dust textbook material in this country, and I do not know that things are any better on the other side. What too many of the textbook writers seem to have forgotten—or never to have known—is that knowing the "how" does not assure the doing of the thing. All too many of our students of theory have been mentally stuffed with factual material, perfectly logical and true in its intrinsic merits, but lacking a vital connection with music as an art of self-expression. Incidentally, the reaction to this mental haze is only too often that infliction of incoherency and noise put forth as ultra-modernity.

I take it that Mr. Schlieder is in this series attempting not only to put down the why and wherefore of composition—this has been done many times, and done well—but, in addition, to show by concrete example and precept how this advisory material can be used. In my humble opinion he has succeeded to a splendid degree—if his other volumes keep to the plane of this one, we will have an epoch-making series of guides to the goals aimed at. The great danger of such a mode of working, however, is that the whole process tends to become a mechanical one. The constant pressure is to take the obvious road and aim for correctness rather than for individuality. But that is as true of all other guides and theoretical works as of this one. The fact remains that the heaven-born genius does the thing by divine instinct. Such tabulations of facts and technical aids serve only as filing cabinets and mental clarifications to such an one. For the rest of us, such a book as this is of incalculable value. This book should be in every musician's hands and head. Whether or not you agree with every point made is immaterial—it is a mental stimulant.

Schubert, The Symphonies; by A. Brent Smith; published by the Oxford University Press.

Some months ago attention and approval were given to the number of "The Musical Pilgrim" called "The Musical Design of the Ring," a compact description of the motives and design of the Wagnerian epic, written by A. E. F. Dickinson. The virtues of brevity, sanity and informative fact evident in it are likewise to be found in this newer book. The two symphonic works chosen for consideration

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Vol. 8 JULY, 1927 No. 22

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2. Overture to Coriolanus—Beethoven (1770) .. Ellingford
3. A Tuscan Folk Song—Gordigiani (1795) Bossi
4. Spring Song—Mendelssohn (1809) ... Kountz
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were the great "heavenly-length" one in C major, and the better known "Unfinished." The historical facts of general interest, a detailed analysis of each, and consideration of their several musical values make up the contents of the volume—small in size, but big in interest and value.

Death of C. F. Brindley.

C. F. Brindley, a well-known organ builder of Sheffield, England, died at his home recently. He was the principal of the firm founded by his father, Charles Brindley, in 1854, and since that time the name has become known all over the world. He was associated with patents relating to tubular-pneumatic actions, and the firm secured contracts for organs in South Africa and other distant parts of the world. In January of last year, Mr. Brindley completed fifty years of active service in the business bearing his name. He leaves a widow and a son, Captain Charles E. B. Brindley, who is a member of the firm.

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[Continued from page 1]

Tuba Horn, 8 ft., 73 pipes.
 Bassoon, 16 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Piano.
 Harp.
 Tremolo.

SOLO.

Diapason Stentor, 8 ft., 73 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gross Gamba Celeste, 8 ft., 73 pipes.
 Viol d'Orchestre, 8 ft., 146 pipes.
 Violes Celeste II, 8 ft., 146 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Solo Flute, 4 ft., 73 pipes.
 Trombone, 16 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 French Trumpet, 8 ft., 73 pipes.
 Tuba Sonora, 8 ft., 73 pipes.
 Post Horn, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Saxophone, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Kinnara, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Vox Humana Chorus:
 Vox Humana (with vibrato and special reservoir), 16 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Vox Humana, 4 ft., 61 pipes.
 Harp, 8 ft. (from Swell), 47 notes.
 Chimes, 8 ft. (from Echo), 25 notes.
 Tremolo.

BOMBARDE—PERCUSSION.

Bombarde, 16 ft., 73 pipes.
 Tuba Magna, 8 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Piano, 16 ft.
 Piano, 8 ft.
 Piano, 4 ft.
 Marimba, 8 ft.
 Marimba Harp, 8 ft.
 Harp, 8 ft.
 Celesta, 4 ft.
 Xylophone, 4 ft.
 Glockenspiel, 2 ft.
 Orchestra Bells, 2 ft.
 Chimes, 8 ft.
 Bombarde, 4 ft.

PEDAL.

Gravissima, 64 ft., resultant, 32 notes.
 Diaphone, 32 ft., 32 pipes.
 Dulciana, 32 ft., 32 pipes.
 Diaphone, 16 ft., 12 pipes, 20 notes.
 Double Open Diapason, 16 ft., 32 pipes.
 Diapason, 16 ft. (from Great), 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Gedeckt, 16 ft. (from Swell), 32 notes.
 Violone, 16 ft., 32 pipes.
 Double Melodia, 16 ft. (from Choir), 32 notes.
 Contra Viola, 16 ft. (from Swell), 32 notes.
 Dulciana, 16 ft., 12 pipes, 20 notes.
 Diaphonic Diapason, 8 ft., 12 pipes, 20 notes.
 Octave, 8 ft., 12 pipes, 20 notes.
 Flute, 8 ft., 12 pipes, 20 notes.
 Gedeckt, 8 ft. (from Swell), 32 notes.
 Cello, 8 ft., 12 pipes, 20 notes.
 Viole d'Orchestre, 8 ft. (from Solo), 32 notes.
 Dolce, 8 ft., 12 pipes, 32 notes.
 Super Octave, 4 ft., 12 pipes, 20 notes.
 Violin, 4 ft. (from Solo), 32 notes.
 Contra Bombarde, 32 ft., 32 pipes.
 Bombarde, 16 ft., 12 pipes, 20 notes.
 Trombone, 16 ft. (from Solo), 32 notes.
 Ophicleide, 16 ft. (from Great), 32 notes.
 Bassoon, 16 ft. (from Choir), 32 notes.
 Tuba, 8 ft., 12 pipes, 20 notes.
 Clarion, 4 ft., 12 pipes, 20 notes.
 Piano, 16 ft.
 Piano, 8 ft.

The unit console will have second touch and various accessories that are not required in the concert instrument, and birds, sleighbells, fire gong, automobile horn, etc., etc., will be provided to make the percussion features complete. Twenty stops of the main organ

will be used as units in the tonal scheme of the theater organ.

The list of accessories for the five-manual concert console shows ten double-touch pistons for each of the four principal manuals and five affecting the bombarde-percussion manual. On second touch these pistons will draw pedal stops. There will also be twelve universal pistons, and ten toe pistons affecting pedal stops and couplers.

The award of the Minneapolis contract is the culmination of the campaign conducted for several months in that beautiful and growing city for a municipal organ. Its twin city, St. Paul, has had a great organ of this character for several years and the attraction it has proved to visitors impressed itself upon the neighboring municipality. A campaign was launched and pushed by the daily newspapers. At the start the policy of small but general contributions was adopted. As noted in the columns of The Diapason in the past, the school children, the firemen, the police department, various organizations and fraternities, the large stores and employees of various establishments made gifts, largely of \$1 a person. By this means a large part of the necessary fund of \$100,000 was raised, and it remains for the committee to obtain expected large gifts to complete the fund.

Prize of \$500 for Jewish Work.

The Society for the Advancement of Synagogue Music announces an international prize competition for a sacred musical composition. The prize offered is \$500. The composition must be written to the Hebrew text of "Adon Olam" ("The Lord of All"), a liturgical poem contained in the Jewish prayerbook. The composition must be written for cantor (baritone) and mixed choir, with accompaniment of organ or instruments, or a cappella. If a cappella or if with accompaniment of instruments, an ad libitum organ arrangement should accompany the manuscript. A separate soprano, alto, tenor and bass part should accompany the score. Time for rendition should not exceed seven minutes. Each manuscript must bear on its title page a non de plume or motto. A sealed envelope containing the real name of the composer, and bearing on the outside the same non de plume or motto, must accompany the manuscript. Manuscripts must be submitted not later than Dec. 1, 1927, to Cantor Reuben R. Rinder, Temple Emanu-El, Arguello boulevard and Lake street, San Francisco, Cal.

Goes to Lindenwood College.

Miss Louise C. Titcomb, who has been at the head of the organ work at the Wesleyan College Conservatory in Macon, Ga., has accepted the position as head of the organ department at Lindenwood College, St. Charles, Mo. Lindenwood is a large and influential school for girls in a suburb of St. Louis. Miss Titcomb will take up her new work in the fall.

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WILLIAM MEYER in the JACKSONVILLE, FLORIDA, JOURNAL, March 2, 1927—"A delightful music festival was held last night in the First Baptist Church, and it was all by way of one single organ, and one single man. *** The music was as a chain of evenly matched jewels, every single composition, including the encores, being equally accepted by the multi-headed crowd. *** All these pictures of fancy were equally convincing, equally impressive, equally enjoyable, and equally well finished by the master musician, Clarence Eddy. *** Auf Wiedersehen, Mr. Eddy!"

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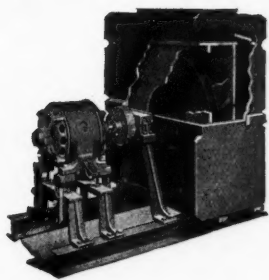
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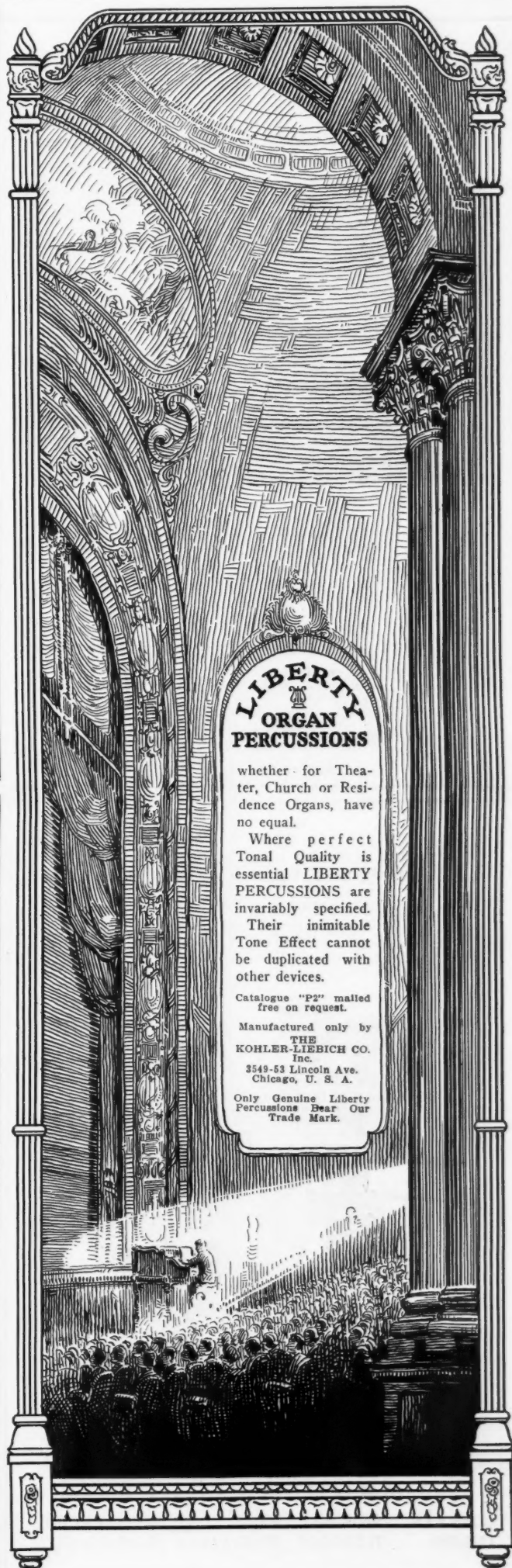
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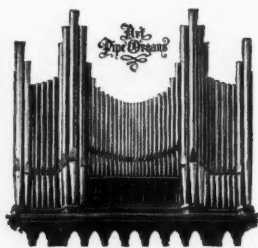
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